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Dr Lyabwene M. Mtahabwa
Commissioner for Education

MUSIC AND SOUND TECHNOLOGY SYLLABUS FOR ORDINARY SECONDARY EDUCATION VOCATIONAL STREAM FORM I-IV

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Abbreviations and Acronyms

BASATA   Baraza la Sanaa la Taifa
CBET   Competence Based Education and Training
COSOTA   Copyright Society of Tanzania
DAW   Digital Audio Workstation
FOH   Front of House
GPA   Grade Point Average
MIDI   Musical Instrument Digital Interface
MST   Music and Sound Technology
NVA   National Vocation Award
NVETB   National Vocational Education and Training Board
OSHA   Occupational Safety and Health Authority
PA   Public Address
RVTSC   Regional Vocational training and Service Centre
TD   Technical drawing
VET   Vocational Education and Training
VETA   Vocational Education and Training Authority

Definition of Key Terms

Assessment: The process of collecting evidence and making judgments on whether competency has been achieved, or whether specific skills and knowledge have been achieved that will lead to the attainment of competency.

Circumstantial knowledge: Detailed knowledge, which allows the decision-making in regard to different circumstances and cross cutting issues.

Competence: The ability to use knowledge, understanding, practical and thinking skills to perform effectively to the workplace standards required in employment.

Element: A sub-unit (step), which reflects learning sequence with the aim of achieving broad learning objectives of a unit.

Occupational Standards: Specific requirements of competences people are expected to demonstrate in a particular occupational area, including knowledge and relevant attitudes. They also act as performance tool of assessment of the prescribed outcomes.

Performance criteria: Indicate the expected end results or outcome in form of evaluative statements.

Standard: A set of statements, which if proved true under working conditions, means that an individual is meeting an expected level and type of performance.

Underpinning Knowledge: This is essential knowledge needed in order to demonstrate competences that are associated in performing a given task.

Unit: A statement of broad learning objectives, which prescribe the requirements of a standard in form of practical skills, knowledge and appropriate attitudes.

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For and on behalf of:

Vocational Education and Training Authority

CPA. Antony M. Kasore

Director General

1.0. Introduction

Music and Sound Technology is a crucial discipline offered within the Ordinary Secondary Education Vocational Stream, preparing students for careers in the dynamic field of audio production and technology. In Tanzania, the demand for skilled professionals in music and sound technology is steadily increasing, driven by the expansion of entertainment industries, cultural events, and educational institutions. This sector plays a vital role in supporting local artistic expression, enhancing audiovisual productions, and contributing to the nation's cultural richness.

By studying Music and Sound Technology, students acquire practical skills to create, manipulate, and enhance audio content across various platforms including studio recordings, live performances, and multimedia productions. They learn to operate sophisticated equipment such as digital audio workstations (DAWs), MIDI controllers, and sound reinforcement systems. These skills not only foster creativity but also enable students to meet the growing technological demands of the music industry.

Upon completion of the program, students will possess a comprehensive understanding of music production techniques, from recording and mixing to mastering and live sound engineering. They will be proficient in using industry-standard software and hardware, ensuring quality audio output while adhering to professional standards and safety protocols. Additionally, students will develop entrepreneurial skills essential for managing music production enterprises, promoting innovation, and maintaining competitiveness in the vibrant music industry landscape.

Graduates of Music and Sound Technology can pursue diverse career opportunities across government and private sectors, including recording studios, broadcasting companies, educational institutions, entertainment venues, and cultural organizations. Employment prospects also extend to freelance work, consultancy roles, and entrepreneurship within the music and audio technology sectors.

The Music and Sound technology syllabus is designed to guide educators in imparting essential competencies and knowledge, equipping students to thrive in this dynamic and rewarding field. It provides a structured framework for teaching and learning, ensuring students develop the skills necessary to contribute meaningfully to Tanzania's music and sound technology landscape.

2.0. Main Objectives of Education in Tanzania

The main objectives of education in Tanzania are to enable every Tanzanian to:
   (a) Develop and improve his or her personality so that he or she values himself or herself and develops self-confidence;
   (b) Respect the culture, traditions, norms and customs of Tanzania; cultural differences; dignity; human rights; attitudes and inclusive actions;
   (c) Advance knowledge and apply science and technology, creativity, critical thinking, innovation, cooperation, communication and positive attitudes for his or her own development and the sustainable development of the nation and the world at large;

(d) Understand and protect national values, including dignity, patriotism, integrity, unity, transparency, honesty, accountability and the national language;

(e) develop life and work-related skills to increase efficiency in everyday life;

(f) Develop a habit of loving and valuing work to increase productivity and efficiency in production and service provision;

(g) Identify and consider cross-cutting issues, including the health and well-being of the society, gender equality, as well as the management and sustainable conservation of the environment; and

(h) Develop national and international cooperation, peace and justice per the Constitution of the United Republic of Tanzania and international conventions.

3.0. General Competencies for Ordinary Secondary Education Vocational Stream

The general competences for Ordinary Secondary Education, Form 1–IV, Vocational Education stream are to:

(a) Apply the knowledge, skills and attitudes the student developed in the primary school stage to increase his/her understanding of technical skills;

(b) Apply technical skills in designing, inventing and making various things to cope with life and solve challenges in society;

(c) Appreciate citizenship and national virtues;

(d) Use language skills;

(e) Demonstrate self-confidence in learning in various fields, including science and technology, technical knowledge and technical skills;

(f) Apply technical knowledge and skills in designing, discovering and making various things to solve challenges in society, including cross cutting issues;

(g) Appreciate procedures and safety rules in using technical tools correctly; and

(h) Apply the technical knowledge and skills acquired to develop oneself with vocational and technical education and join the workforce.

4.0. General Competences of the Occupation

Upon completion of this occupation, students are expected to have ability to:

(a) Operate and troubleshoot audio equipment and systems;

(b) Perform sound recording, editing, and production;

(c) Manage live sound reinforcement and studio setups;

(d) Maintain safety and health standards in sound technology environments;

(e) Manage activities within the music and sound technology industry;

(f) Maintain and care for audio tools, equipment, and instruments;

(g) Evaluate and implement sound acoustic treatment for recording and performance spaces;

(h) Register musical works with the National Arts Council (BASATA) and the Copyright Society of Tanzania (COSOTA); and

(i) Use ICT tools and platforms to market and promote musical works effectively.

5.0. Main and Specific Competences

The main and specific competences to be developed are presented in Table 1

Table 1: *Main and Specific Competences for Form I-IV*

Modules (Main Competence)	Units (Specific competences)
1.0 Maintaining music studio and sound reinforcement safety rules and regulations	1.1 Maintaining music studio safety and working environment 1.2 Mitigating accidents by reducing hazards 1.3 Handling fire accidents 1.4 Performing first aid
2.0 Reading and writing music notes	2.1 Creating rhythms 2.2 Writing music in staff notations 2.3 Creating melodies and harmonies
3.0 Performing music by using MIDI controller	3.1 Connecting and configuring MIDI controller and studio equipment 3.2 Using MIDI controller to play scales, chords and melodies 3.3 Playing simple songs by using virtual instruments
4.0 Setting sound equipment	4.1 Connecting and disconnecting sound equipment 4.2 Tuning sound equipment 4.3 Conducting sound check
5.0 Recording various sounds in studio and live recording	5.1 Identifying recording software 5.2 Recording MIDI and audio tracks (individually) 5.3 Recording multi-tracks
6.0 Performing music editing	6.1 Detecting and eliminating unwanted sound 6.2 Grouping sounds with similar characteristics
7.0 Performing sound mixing in the studio	7.1 Balancing audio tracks 7.2 Processing audio files
8.0 Mixing live sound using digital console	8.1 Performing live mixing for stage monitoring and side fills speakers 8.2 Performing live mixing for Front-of-House (FoH) speakers 8.3 Managing sound reinforcement strategies
9.0 Managing sound acoustic treatment	9.1 Understanding acoustic principles 9.2 Designing and implementing acoustic treatment
10.0 Performing music mastering	10.1 Refining overall music 10.2 Enhancing stereo image 10.3 Rendering final product
11.0 Archiving musical works	11.1 Registering for the National Art Council (BASATA) Membership 11.2 Registering music works with the Copyright Society of Tanzania (COSOTA) 11.3 Using ICT to market musical works

6.0. The Roles of Teachers, Students and Parents in Teaching and Learning

Good relationships between a teacher, student and parent, or guardian is fundamental to ensuring successful learning. This section outlines the roles of each participant in facilitating effective teaching and learning of Music and Sound Technology.

6.1. The teacher

The teacher is expected to:

(a) Help the student to learn and develop the intended competences in Music and Sound Technology Use teaching and learning approaches that will allow students with different needs and abilities to:

   (i) Develops the competences needed in the 21st Century; and

   (ii) Actively participate in the teaching and learning process.

(b) Use student centered instructional strategies that make the student a centre of learning which allow them to think, reflect and search for information from various sources;

(c) Create a friendly teaching and learning environment;

(d) Prepare and improvise teaching and learning resources;

(e) Conduct formative assessment regularly by using tools and methods which assess theory and practice;

(f) Treat all the students according to their learning needs and abilities;

(g) Protect the student from the risky environment while he or she is at school;

(h) Keep track of the student's daily progress;

(i) Identify individual student's needs and provide the proper intervention;

(j) Involve parents/guardians and the society at large in the student's learning process; and

(k) Integrate cross-cutting issues and ICT in the teaching and learning process.

6.2. The student

The student is expected to:

(a) Develop the intended competences by participating actively in various learning activities inside and outside the classroom; and

(b) Participate in the search for knowledge from various sources, including textbooks, reference books and other publications in online libraries.

6.3. The parent/guardian

The Parents/Guardian is expected to:

(a) Monitor the child's academic progress in school;

(b) Where possible, provide a child with the needed academic support;

(c) Provide a child with a safe and friendly home environment which is conducive for learning;

(d) Keep track of a child's progress in behaviour;

(e) Provide the child with any necessary materials required in the learning process; and

(f) Instill in a child a sense of commitment and positive value towards education and work.

7.0. Teaching and Learning Methods

The teaching and learning methods are instrumental in developing student's competences. This Syllabus suggests teaching and learning methods for each activity which includes but not limited to demonstration, practical/hands-on activities, observations, role play, simulation, group works, peer teaching/learning, discussions, presentations, field visits, research, and

project works. However, a teacher is advised to plan and use other appropriate methods based on the environment or context. All the teaching and learning methods should be integrated with the everyday lives of students. The focus is expected to be on practical application and developing cognitive, affective, and psychomotor skills through learner-centred methods. Vocational teachers act as facilitators, incorporating both school base teaching and project work supervision.

8.0. Teaching and Learning Resources

The process of teaching and learning requires different resources. In that regard, both a teacher and students should work together to collect or improvise alternative resources available in the school and home environment when needed. Teachers and students are expected to constantly seek for information from various sources to effectively facilitate the teaching and learning process. The list of approved textbooks and reference books shall be provided by the TIE.

9.0. Assessment

Assessment is important in teaching and learning of Music and Sound Technology. It is divided into formative and summative assessments. Formative assessment informs both the teacher and students on the progress of teaching and learning, and in making decisions on improving the teaching and learning process. Teachers are therefore, expected to apply a wide range of formative assessment methods which include but not limited to demonstration, discussions, presentations, oral questions, experiments, observations, practical assignments and projects. Summative assessment, on the other hand, will focus on determining student's achievement of learning. Teachers are expected to use a variety of summative assessments including Form Two National Assessment, terminal examination, annual examination, mock examination and project. The scores obtained from these assessments will be used as Continuous Assessment (CA). Therefore, the continuous assessments shall contribute 60% and the National Form IV Examination shall be 40% as indicated in Table 2.

Table 2: *Contribution of Continuous Assessment and National Examination in the final score*

Assessment Category	Weight (%)	National Examination
Form Two National Assessment (FTNA)	6.0	
Form Three Terminal Examination	5.0	
Form Three Anual Examination	5.0	
Form Four Mock Examination	7.0	
Project	7.0	**40**
Form Two Practical	10.0	
Form Three Practical	10.0	
Form Four Practical	10.0	
Total	**60**	

10.0. Project Work

Project work is a carefully planned and clearly defined task or problem that a student undertakes, either alone or in a group, to enhance and apply the skills and knowledge gained in the classroom, workshop, kitchen, or laboratory. It is based on the principles of "Learning by Doing" and "Learning by Living." In this context, the implementation of Project Work in

secondary schools' vocational streams is essential. Projects in the vocational stream should be conducted in the core subject (occupation). To ensure its success, the supervision and assessment of student project work must be consistent with the established guidelines provided by National Examinations Council of Tanzania (NECTA).

11.0.   Number of Periods

The Music and Sound Technology Syllabus for Ordinary Secondary Education Vocational Stream Form I-IV provides time estimates for teaching and learning each specific competence. The estimates consider the complexity of the specific competences and the learning activities. Eight (08) periods of 40 minutes each have been allocated per week, whereby two (02) periods will be used for theory and 6 for practical sessions which may require double periods (e.g., 80). Double periods will allow sufficient time for hands-on activities.

12.0.   Teaching and Learning Contents

The contents of the Syllabus are organised into a matrix with seven (07) columns which are main competences, specific competences, learning activities, suggested teaching and learning methods, assessment criteria which is dived into (process assessment, products/service assessment and underpinning knowledge), suggested teaching and learning resources and number of periods as presented in Table 3 to 6.

Table 3: *Detailed contents for Form One*

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
1.0 Maintaining music studio and sound reinforcement safety rules and regulations	1.1 Maintaining music studio safety and working environment	(a) Maintaining music studio working environment	**Brainstorming:** Guide students to list common studio safety rules and discuss their importance in preventing accidents and ensuring a safe working environment **Practical Work:** Guide students to correctly implement workshop safety rules, such as wearing appropriate Personal Protective Equipment (PPE), proper tool usage, and maintaining cleanliness **Activity:** Organize students into manageable groups to identify studio safety	• Maintain studio safety • Identify causes of health and safety hazards in a studio and its surroundings • Maintain a safe working environment. • Maintain personal safety • Clean the studio, tools, equipment, and surroundings • Store tools, equipment, and safety gear • Dispose of different types of wastes as per OHS	Safety of the studio and tools maintained as per safety rules and regulations	**Knowledge Evidence:** The student should explain how to: • Maintain studio safety • Dispose of different types of wastes. • Clean the studio, tools, equipment, and machines safely • Maintain personal safety while in the studio **Principles:** The student should explain principles of Studio cleaning. - Storing different types of tools and equipment used in the occupation	The following tools, equipment and safety gears are to be available: ● Firefighting equipment ● Mark postures ● Dust bins ● Cleaning Agents ● Vacuum cleaner ● Safety clear glasses. ● Over-coat ● Gloves ● Dusk Mask ● Electronics Tool Kit.	41

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			signs and write down their meanings			**Theories:** The student should: ● Explain Possible studio accidents, their causes, and prevention ● Describe Methods of disposing of different types of wastes ● Mention Classification of wastes and their hazards ● List Importance of cleaning a studio and surroundings ● Explain Purpose of each safety gear ● Describe Different safety signs and their importance **Circumstantial Knowledge:**		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						The student should have detailed knowledge about ● OSHA rules and regulations ● Safe working practices ● Waste disposal procedures ● Studio rules and regulations.		
		(b) Maintaining music studio and sound reinforcement safety rules and regulations	**Brainstorming:** Guide students to identify main aspects of a safe and effective studio environment, such as cleanliness, organization, proper lighting, ventilation, and noise control, and discuss how these factors contribute to productivity and safety **Practical Work**: Guide students to implement proper organization and maintenance practices, such as	● Maintain studio safety ● Identify causes of health and safety hazards in a studio and its surroundings ● Maintain safe working environment ● Maintain personal safety ● Clean studio, tools, equipment and the studio surroundings	Safety of the studio and tools maintained as per safety rules and regulations	Knowledge Evidence: The student should explain how to: ● Maintain studio safety ● Dispose of different types of wastes. ● Clean the studio, tools, equipment, and machines safely ● Maintain personal safety while in the studio	The following tools, equipment and safety gears are to be available: ● Tool kit ● Spirit level ● Safety boots ● Gloves ● Overalls ● Cleaning materials ● Hoe ● Broom ● Brush ● Safety gears (PPE) ● Dust covers ● Dust mask ● Dust bins	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			arranging tools on racks, safely storing hazardous materials, and ensuring clear pathways **Activity**: Organize students into manageable groups and have them organize tools, clean the studio, and check the functionality of safety equipment.	• Store tools, equipment and safety gear • Dispose different types of wastes as per OHS		**Principles**: The student should explain principles of: • Studio cleaning. • Storing different types of tools and equipment used in the occupation **Theories:** The student should: • Describe Possible studio accidents, their causes, and prevention • Mention Methods of disposing different types of wastes • Identify Classification of wastes and their hazards • Explain Importance of cleaning studio and surroundings		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						● Describe Purpose of each safety gear ● Identify Different safety signs ● Explain the importance of safety signs. **Circumstantial Knowledge:** The student should have detailed knowledge about ● OSHA rules and regulations ● Safe working practices ● Waste disposal procedures ● Studio rules and regulations.		
		(c) Maintaining personal safety	**Brainstorming**: Guide students to define personal safety and identify common risks in a studio environment.	● Select relevant safety gears ● Identify causes of health and safety hazards in a studio and its surroundings	Safety of studio personnel and tools maintained as per safety rules and regulations.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain how to:	The following tools, equipment and safety gears are to be available: ● Tool kit ● Spirit level ● Safety boots	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Practical Work: Guide student to properly use Personal Protective Equipment (PPE), such as safety goggles, gloves, and helmets where necessary **Activity**: Organize students into pairs and have them use safety gears and evaluate each other's adherence to personal safety practices.	• Take precautions against health and safety hazards • Interpret different safety signs in a workshop • Maintain personal safety • Use safety gears		• Maintain personal safety while in workshop **Principles:** The student should explain principles of: • personal safety • Using safety gear (PPE) **Theories:** The student should explain: - • Purpose of each safety gear • Different safety sign and their importance **Circumstantial knowledge Detailed knowledge about:** • OSHA rules and regulations • Safe working practices • Studio rules and regulations	• Gloves • Overalls • Cleaning materials • Safety gears (PPE) • Dust covers • Dust mask	
		(d) Managing musical	**Demonstration:** Teacher demonstrates	• Students set up and manage	Musical instruments and	**Knowledge Assessment:**	• Musical instruments (e.g.,	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
		instruments, music studio and sound reinforcement equipment	how to manage musical instruments, studio equipment, and sound reinforcement systems for live and studio settings. **Practical Activity:** Students practice setting up, maintaining, and troubleshooting musical instruments and sound equipment in various scenarios. **Scenario-Based Learning:** Students work in teams to set up and manage equipment for a live performance or studio session, addressing any issues that arise. **Discussion:** Discuss the importance of regular maintenance, calibration, and proper storage to	musical instruments and sound reinforcement equipment efficiently. • Students perform basic maintenance and troubleshooting tasks on musical and sound equipment.	sound equipment are managed, maintained, and used effectively in both studio and live performance settings.	The student should explain how to: • Set up and configure musical instruments and sound equipment for specific needs • Troubleshoot and maintain the performance of sound systems and musical instruments. **Principles:** The student should explain principles of: • Proper storage and handling of musical instruments and equipment. • Sound reinforcement setup, including mixing, amplification, and speaker placement.	guitars, keyboards, drums). • Sound reinforcement equipment (e.g., microphones, amplifiers, speakers). • Studio equipment (e.g., mixing consoles, DAWs, audio interfaces). • Maintenance tools and manuals for equipment. • Standard operating procedures for equipment setup and troubleshooting	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			ensure equipment longevity and performance			**Theories:** The student Should: • Identify the role of different equipment in supporting the production of music in various settings • Explain connection between instrument maintenance and sound quality **Circumstantial Knowledge:** The student should have detailed knowledge about: • Maintaining and calibrating studio equipment, instruments, and sound systems. • The requirements of different performance		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						venues, including acoustics, space, and equipment needs.		
		(e) Maintaining personal hygiene	**Brainstorming:** Discuss the importance of personal hygiene in a studio setting, including its impact on health, professionalism, and productivity **Practical Work:** Guide students to practice proper hygiene habits, such as hand washing, wearing clean clothing, and maintaining clean personal items like instruments and gear **Activity:** Organize students into groups to create a checklist for daily hygiene practices and assess their adherence to it	• Process Assessment • Demonstrate appropriate personal hygiene practices in the studio environment • Follow daily hygiene routines consistently • Keep personal items clean and organized	A clean and professional appearance is maintained	**Knowledge Evidence:** The student should explain how to: • Practice good personal hygiene. • Maintain cleanliness of personal items and studio attire **Principles:** The student should explain principles of: • Hygiene and its impact on health and safety • Professional appearance and behavior **Theories:** The student should: • Explain Benefits of maintaining hygiene		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Describe Consequences of poor hygiene in a professional setting **Circumstantial Knowledge:** The student should have detailed knowledge about: • Hygiene standards in professional environments • Tools and methods for personal care		
	1.2 Mitigating accidents by reducing hazards	(a) Handling mechanical hazards	**Brainstorming:** Discuss common mechanical hazards in a music studio, such as moving parts of equipment, improper tool handling and faulty machinery. Highlight the importance of	• Identify potential mechanical hazards in the studio • Demonstrate safe handling and operation of mechanical equipment	• Hazards are identified and eliminated following safety protocols • Equipment is maintained in safe working condition	**Knowledge evidence:** The student should explain how to; • Identify mechanical hazards • Implement safety measures to mitigate risks	The following tools, equipment and safety gears are to be available: - • Safety equipment • Equipment manuals • Ear plugs • Incinerators • Dust bins • Gloves	50

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			identifying and mitigating risks **Practical Work:** Guide students to inspect and maintain studio equipment to ensure safety, including checking for loose parts, wear and tear, and proper lubrication of moving components **Activity:** Organize students into groups to conduct a hazard assessment in the studio and propose solutions to mitigate risks.	• Perform routine checks and maintenance to prevent hazards		• Perform regular maintenance of mechanical equipment **Principles:** The student should explain principles of: • Hazard identification • Preventive maintenance • Safe handling of mechanical tools and equipment **Theories:** The student should: • Describe types of mechanical hazards and their impact • Identify techniques to control and prevent hazards • Explain importance of	• Masks • Dust coat • Safety boots • Safety goggles • Ear muffs • Vacuum cleaner	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						regular checks and maintenance **Circumstantial Knowledge:** The student should have detailed knowledge about: • OSHA rules and regulations related to mechanical hazards. • Safe working practices in a studio environment.		
		(b) Handling Physical hazards	**Brainstorming:** Discuss common physical hazards in a music studio, such as electrical hazards, fire hazards, slippery surfaces, and noise-induced hearing loss. Emphasize the importance of early detection and prevention.	• Identify potential physical hazards in the studio. • Demonstrate proper handling of electrical and fire safety equipment. • Implement noise control measures.	Evidence of effective safety protocols being followed.	**Knowledge evidence:** **Detailed knowledge of: Method used:** The student should explain how to: • Identify hazard materials • Handle hazards materials • Use safety gears • Use colour code and safety signs	The following tools, equipment and safety gears are to be available: - • Soft cloth • brush • Overalls • Rubber gloves • Gloves • Safety boots • Safety clear glasses • First aid kit • First aid poster	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Practical Work: Demonstrate how to properly handle electrical equipment, use fire extinguishers, and identify sources of excessive noise. Teach students the proper use of safety signage and barriers in hazardous areas. **Activity:** Organize a workshop where students perform a physical hazard risk assessment and recommend safety protocols, such as noise reduction techniques and fire prevention measures.			• Handle an accident victim • Protect on unconscious victim • Carry out first aid • React correctly and safely when faced with emergency **Principles:** The student should explain the principles of: • Classification of hazards • Handling hazardous materials • Identifying hazard materials • Cardio pulmonary resuscitation • Emergency life support **Theories:** The student should: • Describe effects of physicals hazards	• Helmet • Gloves • Ear plugs • Mask • overall • Workshop rules and regulations guidelines • Service manual • Ear muffs • Vacuum cleaner	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						- Identify Emergency life support - Describe Treatment electric shock - Explain Treatment for burns and fractures - Identify Treatment for unconscious person - Describe Importance of using safety gears - Explain Advantages of accidents preventions - Identify Usage of colour code and safety signs - Explain the Importance of Reading manufacturer's instructions		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						before operating machine **Circumstantial knowledge** **Detailed knowledge about:** • Safety precautions while handling accidents and incidents • Safe handling of tools, equipment and machines • Waste disposal methods • Respiratory and circulatory systems • Basic functions of the human body		
		(c) Handling chemical hazards	**Brainstorming:** Discuss common chemical hazards in a music studio, such as cleaning agents, solvents, and other chemicals used for equipment maintenance.	• Identify chemical hazards in the studio • Demonstrate safe handling and storage of chemicals	Chemical hazards are identified and mitigated following safety protocols	**Knowledge Assessment:** Knowledge Evidence: The student should explain how to: • Identify chemical hazards.	The following tools, equipment and safety gears are to be available: • Soft cloth • Fire extinguisher • brush • Safety boots • Safety clear glasses	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Highlight the risks of exposure, such as skin irritation, inhalation hazards, and chemical spills **Practical Work:** Demonstrate how to safely store, handle, and dispose of chemicals. Teach students how to read Safety Data Sheets (SDS) and the importance of personal protective equipment (PPE). **Activity:** Organize a simulation where students respond to a chemical spill, practicing proper clean up methods and reporting procedures Emphasize preventive measures, such as using non-toxic alternatives where possible	• Follow proper procedures for chemical disposal and spill management		• Store, handle and dispose chemicals. • Respond to chemical spills and emergencies safely **Principles:** The student should explain principles of: • Safe use and handling of chemicals • Importance of proper storage to prevent spills and contamination • Use of non-toxic alternatives to reduce chemical hazards **Theories:** The student should be able to: • Describe risks of exposure to chemicals (e.g.,	• First aid kit • First aid poster • Gloves • Mask • Overall • Workshop rules and regulations guidelines • Service manual • Chemical products (e.g., cleaning agents, solvents). • Safety Data Sheets (SDS). • Spill response kits and materials. • Chemical storage containers and waste disposal protocols.	

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				Process Assessment	Services Assessment	Knowledge Assessment		
						skin irritation, inhalation hazards) • Assess the environmental impact of improper chemical disposal • Describe the emergency procedures for managing chemical spills and exposures. **Circumstantial Knowledge:** The student should have knowledge of: • Safety Data Sheets (SDS) for chemical safety. • Knowledge of PPE requirements for chemical handling (e.g., gloves, goggles, masks)		

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						• Studio-specific chemical safety protocols		
		(d) Handling electrical hazards	**Brainstorming:** Discuss common electrical hazards in a music studio, such as overloaded circuits, exposed wires, improper grounding, and faulty electrical equipment. Highlight the risks of electrical shocks, fires, and equipment damage

Practical Work: Demonstrate proper inspection techniques for electrical equipment, safe plugging and unplugging practices, and how to identify faulty components

Teach students the importance of | • Identify potential electrical hazards in the studio
• Demonstrate safe handling of electrical equipment.
• Follow proper procedures for equipment inspection and hazard mitigation | Electrical hazards are identified and mitigated following safety protocols. | **Knowledge Assessment:** Knowledge Evidence: The student should explain how to:
• Identify and assess electrical hazards
• Implement safety measures for electrical equipment
• Respond to electrical emergencies safely

Principles: The student should explain principles of:
• Safe use and handling of electrical devices. | The following tools, equipment and safety gears are to be available:
• Tool kit
• Soft cloth
• Fire extinguisher
• Overalls
• Rubber gloves
• Safety boots
• Safety clear glasses
• First aid kit
• First aid poster
• Workshop rules and regulations guidelines
• Service manual
• Insulated tools and testers.
• Personal Protective Equipment (PPE) such as rubber gloves and boots.
• Fire extinguishers rated for electrical fires. | |

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			grounding and surge protection

Activity: Conduct a studio walk-through where students identify potential electrical hazards and propose safety measures, such as labelling circuits or using surge protectors

Simulation: Practice responding to an electrical emergency, including shutting off power sources and using fire extinguishers for electrical fires | | | • Preventive maintenance of electrical systems.
• Importance of grounding and surge protection.
Theories:
The student should:
• Describe Causes and effects of electrical hazards
• Identify Techniques to prevent electrical fires and shocks
• Describe Emergency procedures for electrical accidents

Circumstantial Knowledge:
The student should have knowledge of:
• OSHA and NFPA safety standards for electrical systems | • Electrical hazard warning signs.
• Circuit testers and surge protectors | |

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				Process Assessment	Services Assessment	Knowledge Assessment		
						• Proper use of safety tools, such as insulated gloves and testers • Studio-specific electrical safety measures		
		(e) Handling ergonomic hazards	**Brainstorming:** Discuss ergonomic hazards in a music studio, such as poor posture, repetitive motions, improper workstation setup, and prolonged sitting or standing. Highlight the long-term health impacts of ignoring ergonomic safety **Practical Work:** Demonstrate proper seating posture, workstation arrangement, and safe lifting techniques. Guide students in identifying and adjusting equipment	• Identify ergonomic hazards in the studio environment. • Demonstrate proper posture and workspace adjustment techniques. • Implement ergonomic solutions for common studio tasks	Ergonomic tools and solutions are effectively implemented Work spaces are assessed and adjusted to reduce ergonomic risks	**Knowledge Evidence:** The student should explain how to: • Identify ergonomic risks in a studio setting. • Prevent injuries by applying ergonomic principles • Perform proper lifting and motion techniques **Principles:** The student should explain principles of: • Ergonomic workspace design.	• Adjustable chairs and workstations • Ergonomic tools (e.g., wrist supports, footrests) • Stretching and mobility charts. • Assessment tools for workspace ergonomics • Case studies and videos demonstrating ergonomic practices	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			for ergonomic comfort **Activity:** Organize an assessment of students' individual workspace, focusing on ergonomic risks and suggesting improvements (e.g., adjusting chairs, monitor heights, or keyboard placement) **Case Studies:** Analyse real-world examples of ergonomic injuries and solutions in creative workspace			• Safe body mechanics and movement. • The importance of regular breaks and stretches. **Theories:** The student should: • Explain Common causes and symptoms of ergonomic injuries. • Describe Techniques for preventing repetitive strain injuries • Identify the role of ergonomics in long-term health and productivity **Circumstantial Knowledge:** The student should have knowledge of: • Ergonomic tools and equipment		

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				Process Assessment	Services Assessment	Knowledge Assessment		
						(e.g., adjustable chairs, footrests) • Guidelines for ergonomic setup in creative spaces • Best practices for reducing strain during repetitive tasks		
		(f) Utilizing safety equipment	**Brainstorming:** Discuss various types of safety equipment used in music studios and workplaces, such as fire extinguishers, first aid kits, PPE (e.g., gloves, goggles), and emergency alarms. Highlight their importance in preventing accidents and injuries **Demonstration:** Show students how to properly use safety equipment, including fire	• Demonstrate correct use of safety equipment • Identify situations where specific safety equipment is required • Maintain safety equipment in working condition	Safety equipment, including personal protective equipment (PPE), fire extinguishers, first aid kits, and emergency alarms, to prevent and respond to hazards are selected, used, and maintained of effectively	**Knowledge Evidence:** The student should explain how to: • Identify appropriate safety equipment for different risks • Use and maintain safety equipment effectively • Follow emergency protocols requiring the use of equipment **Principles:** The student should explain principles of:	The following tools, equipment and safety gears are to be available: • Personal Protective Equipment (PPE) (e.g., gloves, goggles, masks). • Fire extinguishers and emergency alarms. • First aid kits and manuals. • Inspection logs for safety equipment. • Simulation tools for hands-on practice. • Emergency response guidelines and signage	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			extinguishers, first aid Kits, and PPE. Emphasize correct donning and doffing procedures **Hands-on Activity:** Conduct a hands-on drill where students practice using safety equipment, such as extinguishing a small controlled fire simulation or applying first aid **Group Activity:** Assign students to inspect safety equipment in a simulated workspace and report on its condition and accessibility **Discussion:** Introduce the types of safety equipment commonly found in studios and			• Safe and effective use of PPE. • Equipment maintenance and inspection schedules • Emergency preparedness and response **Theories:** The student should: • Describe the role of safety equipment in hazard prevention • Explain limitations of specific safety tools. • Identify Legal and workplace requirements for safety equipment usage **Circumstantial Knowledge:**		

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			workplaces, such as PPE (e.g., gloves, goggles), fire extinguishers, first aid kits, and emergency alarms. Emphasize their importance in ensuring safety			The student should have knowledge of: • OSHA and NFPA guidelines for safety equipment • Location and accessibility of safety equipment in the studio • Emergency evacuation procedures		
	1.3 Handling Fire Accidents	(a) Handling firefighting equipment and materials	**Discussion:** Introduce the types of firefighting equipment, such as fire extinguishers, fire blankets, and sand buckets. Explain their uses, types of fires (Class A, B, C, etc.), and the importance of fire safety **Demonstration:** Show students how to operate fire extinguishers (PASS technique: Pull, Aim, Squeeze, Sweep), and	• Properly operate firefighting equipment, including fire extinguishers and fire blankets • Identify appropriate equipment for different types of fires • Inspect firefighting tools for readiness and functionality	Firefighting equipment is correctly used, inspected regularly, and maintained in working condition to ensure safety	**Knowledge evidence:** The student should Explain the types of firefighting equipment and their uses **Principles:** The student should explain principles of: Describe fire safety practices and the PASS technique **Theories:** The Student Should;	The following tools, equipment and safety gears are to be available: • Fire extinguishers (different types for various classes of fires) • Fire blankets and sand buckets • Inspection tools and checklists. • Fire safety training videos and manuals • Simulated fire drills and training spaces	23

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			use fire blankets and other materials effectively **Hands-on Activity:** Conduct practical drills where students practice extinguishing simulated fires using different types of equipment **Scenario-Based Learning:** Discuss real-life fire incidents and the role of proper equipment handling in minimizing damage and injuries **Group Activity:** Have students inspect the condition and placement of firefighting equipment in a workplace or simulated environment			Explain the classes of fires and corresponding firefighting methods **Circumstantial Knowledge:** The Student Should have the Knowledge of; Be aware of workplace fire safety plans and evacuation procedures		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
		(b) Handling different types of fire	**Lecture:** Explain the different classes of fire (A, B, C, D, and F/K) and their causes. Highlight the specific firefighting methods and equipment suitable for each class	• Identify and classify different types of fires • Select and use appropriate firefighting methods and equipment • Demonstrate proper techniques for extinguishing fires safely	Fires are accurately classified, and appropriate firefighting methods and tools are effectively applied while following safety protocols	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain: • The characteristics and risks of different fire classes. • Identify different type of fire extinguisher • Apply the right type of fire extinguishers • Apply right type of firefighting materials • **Principles:** The student should describe safe practices in fire handling and prevention **Theories:** The student should explain:	The following tools, equipment and safety gears are to be available: • Firefighting rules and regulations • Studio rules and regulations • First aid kit • Gloves • Safety boots • Overall • Safety clear glasses • Fire extinguishers (e.g., water, foam, CO_2, dry powder). • Fire blankets and sand buckets. • Training materials on fire classifications and safety protocols. • Simulated fire drills and training spaces.	
			Demonstration: Show the use of appropriate firefighting tools for various fire types, such as water for Class A fires or CO_2 extinguishers for Class B and C fires **Activity:** Conduct a practical session where students simulate handling different types of fires using the correct equipment **Discussion:**					

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			Analyse real-world fire scenarios and discuss how the correct handling of fire could have mitigated risks **Group Exercise:** Assign students to identify potential fire risks in a simulated environment and propose the right firefighting measures			• Describe Importance of handling fire accidents • Identify types and common classes of fire • Describe Importance of checking and servicing fire extinguishers • Explain Importance of differentiate firefighting materials **Circumstantial Knowledge:** Be familiar with workplace fire safety plans and equipment.		
	1.4 Performing First Aid	(a) Providing first aid to an injured and bleeding person	**Brainstorming:** Engage students in identifying common causes of bleeding injuries and the immediate steps they	• Demonstrate proper techniques for stopping bleeding and	Bleeding is controlled effectively, wounds are dressed properly, and	**Knowledge evidence:** Detailed knowledge of: Method used: Students should be	The following tools, equipment and safety gears are to be available: • Medical gloves. • Safety boots.	50

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				Process Assessment	Services Assessment	Knowledge Assessment		
			would take. Use this to assess their prior knowledge and introduce key concepts **Lecture:** Teach the basic principles of first aid, focusing on managing bleeding, such as applying pressure, using bandages, and elevating the injured area **Discussion:** Encourage students to share their knowledge and experiences with first aid situations, analyzing what was done well and areas for improvement. Use this as a platform to clarify misconceptions and reinforce best practices	dressing wounds • Prioritize actions according to the severity of the injury • Ensure hygiene and safety while providing first aid	the injured person is stabilized for further medical care	able to explain the steps in managing bleeding injuries **Principles:** The student should explain principles of: - • Importance of hygiene, • Applying pressure, and dressing wounds to prevent infections • Promoting healing. **Theories:** The student should: • Identify body reacts to injuries, • Describe the risks of blood loss, and how to handle different types of bleeding (arterial, venous, or capillary) **Circumstantial knowledge**	• First aid kits with bandages, gauze, antiseptics, and gloves. • Training mannequins or simulated body parts for practice. • Visual aids or manuals on first aid procedures. • Emergency contact information templates	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Demonstration: Show the correct techniques for stopping bleeding, dressing wounds, and handling minor versus severe injuries **Practical Activity:** Conduct hands-on practice sessions where students simulate providing first aid for bleeding injuries, including the use of first aid kits **Scenario-Based Learning:** Discuss case studies of first aid in real-life bleeding emergencies and the outcomes of timely interventions **Role Play:** Organize role-play scenarios where students act as responders and			Detailed knowledge about how to: • follow emergency procedures, • use items in a first aid kit, and ensure safety while providing first aid • Safe handling of first aid kit		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			injured persons to practice their skills					
		(b) 2. Providing first aid to unconscious person.	**Brainstorming:** Discuss potential causes of unconsciousness, such as trauma, fainting, or medical conditions, and the first aid steps for each. Engage students in identifying signs of unconsciousness and appropriate responses **Instructions:** Teach the steps for safely assessing and providing first aid to an unconscious person, including checking the airway, breathing, and circulation (the ABCs) **Demonstration:** Show how to perform basic life support (BLS) techniques,	• Properly assess the unconscious person's condition (airway, breathing, and circulation) • Safely perform CPR and use the recovery position • Recognize when emergency medical help is needed	First aid is provided by properly assessing the unconscious person's airway, breathing, and circulation, performing CPR when necessary, and placing the person in the recovery position until professional medical help arrives	**Knowledge Evidence:** • Steps for assessing and providing first aid to an unconscious person, including airway management and CPR • Importance of checking the ABCs (Airway, Breathing, Circulation) **Principles:** The student should explain principles of: • Airway, breathing, and circulation. • Performing CPR for a person who is not breathing or has no pulse.	The following tools, equipment and safety gears are to be available: • CPR mannequins • First aid kits • Manuals or guides on CPR and recovery position techniques • AED training devices (if available) • Emergency contact templates • Scenario-based role-playing tools	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			including CPR, recovery position, and how to manage choking in an unconscious person **Scenario-Based Learning:** Present real-life cases of unconsciousness and discuss how first aid was applied, focusing on what worked and what could be improved **Practical Activity:** Have students practice performing CPR, placing an unconscious person in the recovery position, and performing airway checks **Discussion:** Review different emergency scenarios involving unconsciousness,			• Positioning the unconscious person in the recovery position to prevent choking • Engaging emergency services for further assistance **Theories:** The student should: • Describe the physiological risks of unconsciousness, including airway obstruction and hypoxia • Explain the role of CPR in restarting circulation and oxygenating the body • Describe Importance of proper positioning to		

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				Process Assessment	Services Assessment	Knowledge Assessment		
			analysing the effectiveness of various first aid methods			prevent aspiration and choking **Circumstantial Knowledge:** Detailed knowledge about: • When to call emergency services and provide them with clear information. • Recognizing the signs of unconsciousness and acting immediately.		
		(c) Providing first aid to a person that has fainted	**Brainstorming:** Discuss the common causes of fainting (e.g., dehydration, low blood sugar, sudden standing) and the signs to recognize in a person who has fainted **Instruction:** Explain the steps to follow when providing first	• Assess the person who has fainted by checking their responsiveness. • Position the person correctly (flat on their back, legs elevated). • Monitor their breathing and pulse	The person is safely positioned, monitored for breathing and pulse, and emergency services are contacted if the person does not regain consciousness	**Knowledge Evidence:** The student should explain: • Steps for providing first aid to a fainted person • Importance of laying the person flat and elevating their legs • Signs that indicate when emergency	The following tools, equipment and safety gears are to be available: • First aid kits • Pillows or cushions for positioning • Scenario-based role-playing tools • Medical emergency contact templates	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			aid to a person who has fainted, such as laying them down, elevating their legs, and monitoring their condition **Demonstration:** Show how to safely assist a person who has fainted by positioning them flat and elevating their legs to restore blood flow to the brain **Practical Activity:** Have students practice assisting a fainted person in a controlled setting **Discussion:** Review real-life examples of fainting incidents and discuss how to avoid missteps in responding to these situations	• Administer further care if necessary (e.g., offer fluids, keep the person warm).	within a few minutes	services should be contacted **Principles:** The student should explain principles of • Restoring blood flow by positioning the person correctly • Ensuring the person's airway is clear and they are monitored for breathing • Reassuring the person once they regain consciousness **Theories:** The student should: • Explain the physiological causes of fainting (e.g., low blood pressure, dehydration). • Describe the role of positioning in	• Manuals on first aid for fainting and emergency responses	

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				Process Assessment	Services Assessment	Knowledge Assessment		
						improving circulation to the brain • Explain the importance of monitoring breathing and pulse to ensure no further complications **Circumstantial Knowledge:** Detailed knowledge about: • Knowing when to seek medical attention if the person does not recover quickly. • Understanding when fainting could be a sign of a more serious condition (e.g., heart problems)		
		(d) Providing first aid to an electrical	**Brainstorming:** Discuss the causes and types of electrical	• Ensure the power source is turned off	The victim is approached safely, the	**Knowledge Evidence:**	The following tools, equipment and safety	

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		shocked person	shocks, how they affect the body, and the importance of immediate action **Lecture:** Teach the steps for providing first aid to someone who has been shocked, including turning off the power source, checking for breathing and pulse, and performing CPR if necessary **Demonstration:** Show how to safely approach and assist an electrically shocked person without putting yourself at risk (e.g., turning off the power source first) **Practical Activity:** Have students practice the steps of safely rescuing an electrically shocked	before approaching the victim • Check for the victim's responsiveness, breathing, and pulse • Administer CPR if the person is not breathing or has no pulse. • Contact emergency services immediately	power source is turned off, and CPR is administered if necessary. Emergency services are contacted immediately for further medical assistance.	The trainee should explain • Steps for providing first aid to an electrically shocked person. • The different types of electrical shocks and their effects on the body. **Principles:** The trainee should explain principles of • Urning off the power source before approaching the victim • Ensuring the victim's airway is clear and they are monitored for breathing and pulse • Performing CPR if necessary	gears are to be available: • First aid kits • CPR mannequins • Insulated gloves and safety equipment • Electrical safety manuals • Emergency contact templates • Cold, clean water for cooling burns • Sterile gauze or burn dressings • Medical gloves • Manuals on burn treatment and first aid	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			person and performing CPR if required **Discussion:** Review real-life scenarios where electrical shock occurred and discuss the appropriate first aid responses			• Understanding the importance of seeking emergency medical help immediately. **Theories:** The trainee should explain: • The effects of electrical shock on the body • How CPR helps in restoring oxygen and circulation. • The need for immediate medical intervention after an electrical shock **Circumstantial Knowledge:** Detailed knowledge about: • When to seek emergency		

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				Process Assessment	Services Assessment	Knowledge Assessment		
						medical help for an electrically shocked victim. • The risks involved in electrical shock and how to address them.		
		(e) Providing first aid to a burned person	**Brainstorming:** Discuss the different types of burns (e.g., thermal, chemical, electrical) and how they affect the skin and tissues **Lecture:** Teach the steps for treating burns, such as cooling the burn with water, covering it with a clean cloth, and avoiding home remedies like butter or oils **Demonstration:** Show how to properly cool a burn with cold water for at least 10	• Cool the burn with cold water for at least 10 minutes. • Apply a sterile, non-stick dressing to the burn. • Avoid breaking blisters or applying ointments. • Monitor the victim's condition and seek emergency medical help if necessary.	The burn is promptly cooled with water, a sterile dressing is applied, and the victim is closely monitored for complications, with emergency medical assistance sought if necessary.	**Knowledge Evidence:** The trainee should explain • Steps for providing first aid to a burned person. • The different types of burns and their treatment. **Principles:** The trainee should explain principles of • Cooling the burn immediately to	The following tools, equipment and safety gears are to be available: • First aid kits • Cold, clean water for cooling burns • Sterile gauze or burn dressings • Medical gloves • Emergency contact templates • Manuals on burn treatment and first aid	

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			minutes and how to apply sterile dressing **Practical Activity:** Have students practice providing first aid for burns, including the cooling process and dressing application. **Discussion:** Review real-life examples of burn injuries and discuss best practices for providing immediate care			reduce tissue damage • Applying appropriate sterile dressing to prevent infection • Avoiding harmful home remedies like oils or butters • Monitoring the victim for complications such as shock. **Theories:** The trainee should explain: • The effects of heat on the skin and underlying tissues. • The importance of avoiding infection by covering the burn. • The need for professional		

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				Process Assessment	Services Assessment	Knowledge Assessment		
						medical treatment for severe burns. **Circumstantial Knowledge:** Detailed knowledge about: • Knowledge of when to seek emergency medical help for severe burns. • Recognizing signs of complications such as infection or shock.		
		(f) Providing first aid to a heart attacked person	**Brainstorming:** Discuss the symptoms of a heart attack (e.g., chest pain, shortness of breath, dizziness) and the importance of immediate action. **Lecture:** Teach the first aid steps for a heart attack, including	• Recognize the symptoms of a heart attack. • Keep the person calm and still. • Administer first aid medication (if advised) and monitor vital signs.	The heart attack victim is kept calm and still, and emergency services are contacted immediately for advanced medical care	**Knowledge Evidence:** The student should explain: • The steps for providing first aid to a heart attack victim • The signs and symptoms of a heart attack	The following tools, equipment and safety gears are to be available: • First aid kits • Inflammation relief medication (if advised) • Blood pressure cuff and stethoscope	

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			calling for emergency help, keeping the person calm, and administering first aid medication if advised **Demonstration:** Show students how to recognize the signs of a heart attack and the appropriate first aid responses **Practical Activity:** Have students practice taking vital signs and recognizing early signs of a heart attack **Discussion:** Review real-life case studies and discuss how quick intervention can save lives during a heart attack	• Call for emergency services immediately		**Principles:** The student should explain principles of: • Keeping the victim calm and still • Administering inflammation relief medication if advised by medical personnel. • Recognizing when to call emergency services **Theories:** The student should: • Describe how a heart attack occurs and its impact on the body • Explain the role of first aid medication in preventing further damage during a heart attack	• Emergency contact templates • Manuals on heart attack symptoms	

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						• The importance of rapid intervention and medical help **Circumstantial Knowledge:** Detailed knowledge about: • When and how to seek emergency medical help • Recognizing when symptoms worsen and the urgency of the situation		
2.0 Reading and writing music notes	2.1 Creating rhythms	(a) Recognizing time values of notes and their rests	**Brainstorming:** Discuss the different types of notes (whole, half, quarter, eighth, etc.) and their corresponding rests. Explain their importance in rhythm and timing **Lecture:** Teach the time values of notes and rests, showing how they relate to beats in a measure	• Identify the time value of different notes and their corresponding rests • Demonstrate correct timing when playing or clapping rhythms using various note values • Use the correct rest duration	Time values of notes and their corresponding rests are correctly identified and applied in rhythmic exercises and performances	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to: • Read and write simple music pieces **Principles:** The student should explain principles of:	The following tools and equipment are to be available: • Sheet music with various note values and rests • Rhythm instruments (e.g., drums, tambourines). • Visual aids for time signatures and note/rest values. • Rhythm exercises	66

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			Demonstration: Use visual aids (e.g., sheet music) to demonstrate how notes and rests appear on the staff and their respective durations **Practical Activity:** Have students clap or play rhythms using various notes and rests to internalize their time values **Discussion:** Analyse simple musical examples and identify the time values of notes and rests used in the composition.	while performing a rhythm		• Writing and interpreting simple rhythms **Theories:** The student should: • Explain Different note values and their rests • Describe the Importance of reading and writing rhythms to a sound technician **Circumstantial Knowledge:** The student should have detailed knowledge about: • The aspect of time in music. • The grouping of notes and rests.		
		(b) Writing music in bar lines and time signatures	**Brainstorming:** The student should explain how bar lines and time signatures are used in music to	• Correctly write bar lines to divide music into measures.	Bar lines and time signatures are correctly applied in written music to	**Knowledge Assessment: Knowledge Evidence:**	The following tools and equipment are to be available: • Blank staff paper.	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			organize rhythms and structure **Demonstration:** The student should demonstrate how to add bar lines and time signatures to a blank staff **Practical Activity:** The student should practice writing music by adding appropriate bar lines and time signatures to rhythmic patterns. **Discussion:** The student should discuss the importance of time signatures and bar lines in creating organized and consistent music.	• Apply appropriate time signatures based on the rhythmic structure. • Ensure the alignment of bar lines with the intended rhythm • Demonstrate understanding of how time signatures affect musical phrasing.	ensure proper rhythm and structure	The student should explain how to: • Write music with appropriate bar lines and time signatures **Principles:** The student should explain principles of: • Using bar lines to divide music into measures • Applying time signatures to organize beats in each measure. **Theories:** The student should: • Explain the role of time signatures in determining rhythm. • Describe How bar lines help to define the structure of music.	• Examples of sheet music with different time signatures. • Music notation software (optional). • Visual aids for time signature examples	

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						Circumstantial Knowledge: The student should have detailed knowledge about: • Different types of time signatures and their impact on musical phrasing. • The placement of bar lines in different time signatures.		
		(c) Describing music with dotted and tied notes	**Brainstorming:** The student should explain the concept of dotted and tied notes, including how they affect the duration of notes in music **Demonstration:** The student should demonstrate how dotted and tied notes are written on a staff and how they alter the rhythmic pattern.	• Select tools • Identify dotted and tied notes in sheet music • Demonstrate how dotted and tied notes change the timing and rhythm of a melody • Write simple rhythmic patterns using	Dotted and tied notes are correctly applied in written music to maintain rhythm and phrasing	**Knowledge Assessment:** Knowledge Evidence: The student should explain how to: • Identify dotted and tied notes in music. • Write dotted and tied notes in musical examples **Principles:**	The following tools and equipment are to be available: • Assorted power operated hand tools. • Blank staff paper • Examples of sheet music with dotted and tied notes • Music notation software (optional) • Visual aids for dotted and tied note examples	

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			Practical Activity: The student should practice identifying and writing dotted and tied notes in various musical examples **Discussion:** The student should discuss the importance of dotted and tied notes in creating varied rhythms and phrasing in music	dotted and tied notes correctly • Explain how dotted and tied notes impact musical phrasing. Interpret maintenance schedule chart • Identify faults • Observe safety precautions • Clean tools, equipment, machine and workplace • Store tools and equipment		The student should explain principles of: • How dotted notes extend note duration by half the value of the note. • How tied notes combine two notes into a longer duration. **Theories:** The student should: • Explain the role of dotted and tied notes in enhancing musical phrasing and rhythm. • Describe the impact of dotted and tied notes on musical timing. **Circumstantial Knowledge:**		

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						The student should have detailed knowledge about: • How dotted and tied notes are used in different time signatures. • The effect of dotted and tied notes in complex rhythmic patterns.		
		(d) Creating simple rhythmic patterns	**Brainstorming:** The student should brainstorm ideas for basic rhythmic patterns using different note values, rests, and time signatures. **Demonstration:** The teacher should demonstrate how to create simple rhythmic patterns by combining note values (e.g., quarter notes, eighth notes) and rests.	• Combine note values and rests to form a rhythm within a given time signature. • Ensure the rhythmic pattern fits accurately within the measure limits defined by the time signature. • - Perform the created rhythmic pattern through	Rhythmic patterns are well-structured, accurately notated, and musically coherent.	**Knowledge Assessment:** **Knowledge Evidence:** The student should explain how to: • Use different note values and rests to form rhythmic patterns. • Maintain the integrity of time signatures in rhythmic creation. **Principles:** The student should explain principles of:	The following tools and equipment are to be available: • Blank staff paper. • Percussion instruments or clapping for practice. • Examples of simple rhythmic patterns in different time signatures. • Audio samples of rhythmic patterns	

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			Practical Activity: The student should practice writing and clapping out simple rhythmic patterns in various time signatures (e.g., 4/4, 3/4). **Discussion:** Discuss the importance of rhythmic variety and how it influences musical expression.	clapping or tapping.		• Balancing note values and rests within measures. • Aligning rhythms with musical beats and time signatures. **Theories:** The student should: • Explain the role of rhythm in music composition and performance. • Describe the relationship between time signatures and rhythmic patterns. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Commonly used rhythmic patterns in various musical genres.		

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						• How rhythmic patterns contribute to musical dynamics and mood.		
	2.2 Writing music in staff notations	(a) Drawing staff	**Brainstorming:** Discuss the purpose and importance of the staff in music notation. Highlight its role in organizing musical notes and symbols. **Demonstration:** The teacher should demonstrate how to draw a staff with five evenly spaced horizontal lines using a ruler or digital tools. **Practical Activity:** Students should practice drawing the staff manually and digitally, ensuring even spacing and alignment.	• Draw a staff with five evenly spaced horizontal lines. • Ensure straight and parallel lines when drawing manually or digitally. • Label the lines and spaces as required (e.g., treble or bass clef positioning).	The staff is functional, allowing for clear and accurate notation.	**Knowledge Assessment:** Knowledge Evidence: The student should explain how to: • Draw a staff manually and digitally. • Ensure proper spacing and alignment. **Principles:** The student should explain principles of: • Maintaining even line spacing for clarity. • Properly labelling the staff for various clefs. **Theories:** The student should:	The following tools, and equipment are to be available: • Ruler and pencil for manual drawing. • Staff paper for practice. • Music notation software for digital practice. • Examples of professionally drawn staff	66

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			Discussion: Discuss the differences in staff size and spacing for various uses (e.g., vocal, instrumental, or orchestral scores).			• Explain the role of the staff in music notation. • Describe importance of line and space accuracy for readability. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Uses of the staff in different musical contexts (e.g., vocal, instrumental). • Tools for drawing the staff manually or digitally.		
		(b) Drawing clefs	**Brainstorming:** Discuss the purpose and importance of clefs in music notation. Highlight the role of clefs like treble, bass, alto, and tenor in determining	• Draw a treble clef, bass clef, and other clefs with proper shape and placement on the staff.	Clefs are functional, clearly indicating the pitch range of the staff.	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to:	The following tools and equipment are to be available: - • Staff paper for manual practice.	

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			the pitch of notes on the staff. **Demonstration:** The teacher demonstrates step-by-step how to draw common clefs manually and digitally, such as the treble clef (G clef) and bass clef (F clef). **Practical Activity:** Students practice drawing various clefs on staff paper and using notation software. **Discussion:** Review the usage of each clef in different musical instruments and vocal ranges.	• Ensure accurate positioning of clefs relative to the lines and spaces of the staff. • Use neat and consistent lines when drawing manually.		• Draw different clefs manually and digitally. • Place clefs correctly on the staff. **Principles:** The student should explain principles of: • Correct positioning of clefs for clarity and accuracy. • Understanding the relationship between clefs and pitch ranges. **Theories:** The student should: • Explain the purpose of clefs in music notation. • Describe specific uses of different clefs (e.g., treble for high-pitched instruments, bass	• Music notation software for digital practice. • Examples of professional music scores. • Visual guides for drawing clefs.	

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						for low-pitched instruments). **Circumstantial Knowledge:** The student should have detailed knowledge about: • Historical development and evolution of clefs. • Practical applications of clefs in various musical contexts.		
		(c) Writing major scales and their relative minors (C, G, F, and D)	**Brainstorming:** Discuss the structure of major scales (whole and half steps) and how to find relative minors by identifying the sixth degree of the major scale. **Demonstration:** The teacher demonstrates how to write the C, G, F, and D major scales and derive their	• Write the major scales of C, G, F, and D accurately with correct key signatures and note sequences. • Identify and write the corresponding relative minor scales (A minor, E minor, D minor, and B minor).	Scales and their relative minors are correctly written and meet standard music theory rules.	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to: • Write major scales using the whole and half step pattern. • Identify relative minor scales from major scales. **Principles:**	• Staff paper for writing scales. • Music theory reference materials. • Piano or keyboard for visualizing scales. • Key signature charts and diagrams.	

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			relative minors (A minor, E minor, D minor, and B minor). **Practical Activity:** Students practice writing these scales and their relative minors on staff paper. **Discussion:** Compare the key signatures of major scales and their relative minors, highlighting similarities and differences. **Group Activity:** Students work in groups to identify major and minor scales from a given set of key signatures.	• Ensure proper notation with clear placement of sharps and flats.		The student should explain principles of: • The relationship between major and minor scales. • The role of key signatures in defining scales. **Theories:** The student should: • Describe structure of major and minor scales. • Identify circle of fifths and its application in identifying key signatures. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Enharmonic equivalents in scales.		

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						• The practical use of scales in composition and performance.		
		(d) Writing key signatures in music	**Brainstorming:** Discuss the arrangement of sharps and flats in key signatures based on the circle of fifths and their corresponding major and minor keys. **Demonstration:** The teacher demonstrates how to write key signatures for various keys on the staff, emphasizing the correct placement of sharps and flats. **Practical Activity:** Students practice writing key signatures for different major and minor keys on staff paper.	• Write key signatures for all major and minor keys accurately on the staff. • Correctly arrange sharps and flats in the order specified by the circle of fifths. • Identify and apply key signatures in given musical excerpts.	Key signatures written correctly and applied accurately in scales and musical excerpts.	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to: • Write key signatures for major and minor keys. • Use the circle of fifths to determine sharps and flats. **Principles:** The student should explain principles of: • The order of sharps and flats in key signatures. • The function of key signatures in determining tonality.	The following tools, equipment and safety gears are to be available: • Staff paper for writing key signatures. • Circle of fifths chart. • Music theory textbooks or reference guides. • Keyboard or piano for visualizing scales and keys	

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			Discussion: Explore the relationship between key signatures and scales, and their use in music composition and analysis. **Group Activity:** Students identify key signatures in provided musical excerpts and explain their corresponding keys.			**Theories:** The student should: • Explain circle of fifths and its application. • Describe Enharmonic keys and their key signatures. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Transposition and its effect on key signatures. • Practical applications of key signatures in reading and writing music.		
		(e) Singing scales using *solfa* syllables	**Brainstorming:** Discuss the *solfa* syllables (Do, Re, Mi, Fa, Sol, La, Ti, Do) and their role in	• Sing major and minor scales accurately using *solfa* syllables. • Maintain pitch accuracy and	Scales are sung accurately using *solfa* syllables, maintaining proper pitch,	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to:	The following tools, equipment and safety gears are to be available: • Keyboard or piano for pitch reference.	

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			singing scales in different keys. **Demonstration:** The teacher sings scales in different keys using *solfa* syllables, emphasizing pitch accuracy and interval relationships. **Practical Activity:** Students practice singing major and minor scales in various keys using *solfa* syllables, with and without instrumental accompaniment. **Group Activity:** Divide students into groups to sing scales in rounds, focusing on harmony and maintaining individual parts.	correct intervals while singing scales. • Transition between keys smoothly while maintaining *solfa* syllable integrity.	rhythm, and intonation.	• Use *solfa* syllables to sing scales in various keys. • Identify intervals and their *solfa* counterparts. **Principles:** The student should explain principles of: • *solfa* as a tool for pitch and interval recognition. • Proper vocal technique to maintain pitch accuracy. **Theories:** The student should: • Identify relationship between *solfa* syllables and musical scales. • Describe role of *solfa* in ear	• Staff paper with scales written in *solfa*. • Audio recordings of scales sung using *solfa* syllables. • Tuning forks or pitch pipes for ear training	

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			Discussion: Reflect on the importance of *solfa* in ear training, pitch identification, and sight-singing.			training and sight-singing. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Transposition of *solfa* syllables to different keys. • The application of *solfa* in harmony and choral settings.		
	2.3 Creating melodies and harmonies	(a) Singing simple melodies using syllables	**Brainstorming:** Identify familiar simple melodies and discuss their structure and syllable usage (e.g., *solfa* or do-re-mi). **Demonstration:** The teacher sings simple melodies using syllables, demonstrating pitch, rhythm, and articulation.	• Sing simple melodies using *solfa* syllables with pitch and rhythmic accuracy. • Maintain smooth transitions and proper syllable articulation while singing. • Perform melodies confidently in	Simple melodies are sung accurately using *solfa* syllables, demonstrating proper pitch, rhythm, and articulation.	**Knowledge Assessment: Knowledge Evidence:** The student should explain how to: • Use *solfa* syllables to sing simple melodies. • Recognize and replicate melodic patterns. **Principles:** The student should	The following tools and equipment are to be available: • Keyboard or piano for pitch reference. • Sheet music of simple melodies with *solfa* syllables. • Audio recordings of simple melodies for practice. • Tuning forks or pitch pipes for ear training.	86

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			Practical Activity: Students practice singing simple melodies in groups and individually using *solfa* syllables. **Call and Response:** Engage students in a call-and-response activity to reinforce pitch recognition and melody recall. **Discussion:** Reflect on the role of *solfa* syllables in developing melodic accuracy and ear training.	both solo and group settings.		explain principles of: • *solfa* as a foundation for melodic interpretation. • Vocal techniques for clear and accurate singing. **Theories:** The student should: • Identify the relationship between melody, rhythm, and syllable usage. • Explain the importance of *solfa* in ear training and sight-singing. **Circumstantial Knowledge:** The student should have detailed knowledge about:	• Practice worksheets with melodic exercises	

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						• Applying *solfa* to different melodic styles. • Adjusting dynamics and articulation for expressive performance		
		(b) Composing simple melodies	**Brainstorming:** Discuss basic melody structures and elements like pitch, rhythm, and intervals. **Demonstration:** The teacher demonstrates how to compose a simple melody using a few notes and basic rhythmic patterns. **Practical Activity:** Students practice composing their own simple melodies in groups and individually, using a limited number of notes and rhythms.	• Compose a simple melody using a small number of notes and rhythmic patterns. • Ensure the melody has a clear, singable structure with logical intervals and rhythm. • Demonstrate creativity and originality in melody creation.	Melody demonstrates creativity and appropriate use of pitch and rhythm.	**Knowledge Evidence:** The student should explain how to: • Create a melody using a limited set of notes and rhythmic patterns. • Recognize the elements that make a melody memorable and singable • Utilize basic harmony and rhythm concepts in melodic creation • Apply intervals and simple motifs to shape a melody	The following tools and equipment are to be available: • Keyboard or piano • Sheet music for • Audio software or devices for playback and recording compositions • Practice worksheets with melodic composition exercises. • Books or materials on melody writing techniques	

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			Peer Collaboration: Students share their compositions with peers for feedback and improvement. **Discussion:** Reflect on the creative process of melody composition and the role of harmony and rhythm in shaping a melody.			**Principles:** The student should explain principles of: • Building a melody with logical intervals and rhythms that are easy to sing • Creating balance in a melody between repetition and variation • Using appropriate dynamics and articulation to enhance the melody **Theories:** The student should: • Explain relationship between melody and harmony in composition • Describe rhythm and melody interact to create		

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						a memorable musical phrase • Identify the importance of musical motifs and patterns in melody creation **Circumstantial Knowledge:** The student should have detailed knowledge about: • The process of developing and refining a melody • Creating melodies that fit within different styles and genres • Adjusting melodies for expressive performance and audience engagement		
		(c) Writing primary triads	**Brainstorming:** Discuss the concept of primary triads and their role in harmony.	• Write primary triads in any given major key.	Primary triads are written with accuracy in different major	**Knowledge Evidence:** The student should explain how to:	The following tools, equipment and safety gears are to be available:	

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			Demonstration: The teacher demonstrates how to build primary triads in major keys, showing the relationship between the tonic (I), subdominant (IV), and dominant (V) chords. **Practical Activity:** Students practice writing primary triads in various keys, both major and minor. **Peer Collaboration:** Students share their work with peers for feedback and improvement. **Discussion:** Reflect on how primary triads are used in chord progressions and their importance in music composition.	• Identify and label the I, IV, and V chords in a key. • Correctly form triads by selecting the appropriate notes for each chord.	keys, demonstrating understanding of harmony.	• Construct primary triads in any major key. • Recognize the role of the I, IV, and V triads in a key. • Use the correct intervals to form triads (root, third, and fifth). **Principles:** The student should explain principles of: • The relationship between primary triads and their function in harmonic progressions. • The importance of primary triads in establishing tonal centres. • How the tonic, subdominant, and dominant chords work together to	• Keyboard or piano for chord formation. • Music notation software or staff paper for writing triads. • Audio recordings or examples of common chord progressions. • Practice worksheets with exercises for writing primary triads in different keys. • Books on music theory and harmony.	

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						create tension and resolution **Theories:** The student should: • Explain concept of functional harmony and how primary triads serve as the foundation for it. • Describe primary triads can be used to create common chord progressions like I-IV-V. • Identify significance of the primary triads in different musical genres and styles. **Circumstantial Knowledge:** The student should have detailed knowledge about:		

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						• Writing primary triads in both major and minor keys. • Exploring different inversions of primary triads. • Identifying primary triads in existing musical works		
		(d) Writing music terms and signs	**Brainstorming:** Discuss common music terms and signs used in notation. **Demonstration:** The teacher demonstrates how to read and write music terms and signs on the staff. **Practical Activity:** Students practice writing music terms and signs on their own compositions or exercises.	• Write music terms and signs accurately in musical notation. • Identify and label the correct terms and signs in a given piece of music. • Use the appropriate terms and signs in a composition or exercise.	Music terms and signs are applied effectively to communicate interpretation and expression.	**Knowledge Evidence:** The student should explain how to: • Define and apply common music terms (e.g., forte, piano, allegro, etc.). • Recognize and explain common music signs (e.g., sharps, flats, time signatures, etc.). • Understand the role of terms and signs in shaping	The following tools, equipment and safety gears are to be available: • Music notation software or staff paper for writing terms and signs. • Reference books or online resources on music theory and notation. • Audio examples of pieces demonstrating the use of music terms and signs.	

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			Peer Collaboration: Students share their work with peers for feedback and improvement. **Discussion:** Reflect on how music terms and signs affect the interpretation of a musical piece			musical performance. **Principles:** The student should explain principles of: • Using music terms and signs to express musical dynamics, tempo, and articulation. • The importance of accuracy in music notation for effective communication. • How specific terms and signs guide performers and interpreters in music. **Theories:** The student should: • Explain historical and theoretical background behind common	• Worksheets for practice exercises on writing and identifying terms and signs. • Flashcards for memorizing terms and signs	

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						music terms and signs. • Describe relationship between performance interpretation and musical notation. • Identify different music terms and signs influence the emotional expression of a piece. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Writing and applying music terms and signs in various styles and genres. • Adjusting music terms and signs to suit different instruments or vocal ranges.		

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						• Identifying and interpreting more advanced music terms and signs in complex compositions		
3.0 Performing music by using MIDI controller	3.1 Connecting and configuring MIDI controller and studio equipment	(a) Conducting routine inspection and cleaning of studio music instruments	**Demonstration:** Teacher demonstrates proper inspection and cleaning techniques for various studio instruments (e.g., wind, string, percussion). **Practical Activity:** Students conduct routine inspections and clean instruments under supervision. **Group Discussion:** Discuss the importance of regular maintenance to ensure instruments' longevity and sound quality. **Reflection:** Students reflect on the tools	• Students perform routine inspections on various studio music instruments, identifying any damage or wear. • Students clean instruments according to prescribed methods, ensuring no damage occurs	Instruments are maintained to a functional and clean state.	**Knowledge Assessment:** The student should explain the importance of routine inspection and cleaning for different types of instruments. • The student should describe proper cleaning methods for various instruments (wind, string, percussion). **Principles:** The student should explain principles of: • Routine maintenance and	The following tools and equipment are to be available: • Cleaning tools (e.g., brushes, cloths, lubricants). • Instructional manuals for instrument care. • Specialized cleaning kits for different instruments. • Storage area for instruments to prevent damage. • Access to various studio instruments for inspection and cleaning practice.	66

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			and methods used in maintaining different types of instruments			its impact on instrument longevity. • Safe handling techniques to avoid damage during cleaning. **Theories:** The student should: • Explain relationship between proper maintenance and instrument sound quality. • Identify effects of neglect on instrument functionality and performance **Circumstantial Knowledge:** The student should have detailed knowledge about: • Cleaning requirements for		

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						different materials (e.g., wood, metal, synthetic). • Recognizing when professional repairs are needed		
		(b) Connecting the MIDI controller to the computer	**Demonstration:** Teacher demonstrates the proper method for connecting a MIDI controller to a computer, including cable management and software setup. **Practical Activity:** Students practice connecting MIDI controllers to computers and configuring them with digital audio workstation (DAW) software. **Troubleshooting Session:** Discuss and resolve common	• Students identify appropriate cables and ports for MIDI connections. • Students successfully connect a MIDI controller to a computer. • Students configure the MIDI controller for use with a DAW. • Students resolve basic connection issues independently.	MIDI controllers are connected and configured correctly, enabling seamless integration with the computer.	**Knowledge Assessment:** The student should explain how to: • Identify the appropriate cables and ports for MIDI connections. • Configure MIDI settings in DAW software. **Principles:** **The student should explain principles of:** • MIDI signal flow and data transmission. • Proper cable management for studio setups.	The following tools and equipment are to be available: • MIDI controller and appropriate cables. • Computer with DAW software installed. • Instructional materials on MIDI setup and configuration. • Access to troubleshooting guides for MIDI issues.	

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			issues encountered during MIDI setup. **Group Discussion:** Reflect on the role of MIDI controllers in music production.			**Theories:** The student should: • Explain the role of MIDI controllers in digital music production. • Identify relationship between MIDI input and software instruments. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Troubleshooting common MIDI connection issues. • Selecting compatible MIDI controllers for various production needs		
		(c) Configuring DAW with	**Demonstration:** Teacher demonstrates how to configure a	• Students correctly configure the	DAW is configured correctly to	**Knowledge Assessment:**	The following tools, equipment and safety	

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		the MIDI controller	DAW to recognize and use a MIDI controller, including MIDI mapping and software instrument assignment. **Practical Activity:** Students practice configuring DAW settings to integrate MIDI controllers and test functionality with virtual instruments. **Troubleshooting Session:** Discuss common configuration challenges and explore solutions. **Reflection:** Students reflect on the configuration process and its impact on workflow efficiency.	DAW to recognize the MIDI controller • Students assign virtual instruments to MIDI channels • Students test MIDI controller functionality within the DAW • Students resolve basic configuration issues independently	integrate with the MIDI controller, ensuring smooth functionality and creative workflow.	The student should explain how to: • Navigate DAW settings for MIDI controller configuration. • Assign software instruments to MIDI channels. **Principles:** The student should explain principles of: • MIDI mapping and its role in virtual instrument control • Optimal DAW settings for efficient MIDI integration **Theories:** The student should: • Explain relationship between MIDI mapping and	gears are to be available: • MIDI controller and computer with DAW software • Instructional guides for DAW configuration • Audio interface • Virtual instruments and MIDI mapping templates	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						creative control in music production • Describe impact of proper DAW configuration on workflow efficiency **Circumstantial Knowledge:** The student should have detailed knowledge about: • Troubleshooting MIDI mapping and configuration issues • Using advanced DAW features for MIDI integration		
	3.2 Using MIDI controller to play scales, chords and melodies	(a) Playing scales	**Demonstration:** Teacher demonstrates playing major and minor scales on an instrument, emphasizing proper finger placement and technique.	• Students correctly play major and minor scales with proper finger placement. • Students maintain consistent	Scales are played with accuracy, proper technique, and consistent tempo, demonstrating mastery of the exercise.	**Knowledge Assessment:** The student should explain how to: • Finger scales efficiently on their instrument. • Apply scales in musical pieces.	The following tools and equipment are to be available: • Piano or keyboard for scale practice. • Scale charts or sheet music. • Metronome for tempo control.	86

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				Process Assessment	Services Assessment	Knowledge Assessment		
			Practical Activity: Students practice playing scales on their instruments in ascending and descending order. **Peer Review:** Students observe and provide feedback to each other on scale playing. **Group Discussion:** Discuss the importance of scales in building technique and musical understanding.	tempo and articulation while playing scales. • Students demonstrate improved fluidity and accuracy over time.		**Principles:** The student should explain principles of: • Scale patterns as the foundation for music theory and practice. • Correct posture and hand positioning for effective scale playing. **Theories:** The student should: • Explain relationship between scales and musical keys. • Describe scales support improvisation and composition. **Circumstantial Knowledge:** The student should have detailed knowledge about:	• Instructional videos or guides on scale techniques	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Practicing scales for different tempos and dynamics. • Recognizing scale patterns in various music genres.		
		(b) Playing chords	**Demonstration:** Teacher demonstrates playing basic chords (e.g., major, minor, diminished) on an instrument, showing proper finger placement and hand positioning. **Practical Activity:** Students practice forming and playing chords on their instruments in different keys. **Peer Review:** Students observe each other's chord playing and provide constructive feedback.	• Students form and play basic chords with correct finger placement and hand positioning. • Students transition smoothly between different chords. • Students demonstrate improved accuracy and fluency over time.	Chords are played with proper technique, accuracy, and smooth transitions, demonstrating foundational mastery.	Knowledge Assessment: The student should explain how to: • Form basic chords on their instrument. • Transition between chords effectively. **Principles:** The student should explain principles of: • Chords as building blocks of harmony. • Proper hand positioning to ensure ease of playing.	The following tools, equipment and safety gears are to be available: • Instruments suitable for chord practice. • Chord charts or diagrams. • Metronome for tempo control. • Instructional videos or guides on chord techniques.	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			Group Discussion: Discuss the role of chords in harmony and song accompaniment.			**Theories:** The student should: • Explain the relationship between chords and scales. • Identify the role of chords in music theory and song structure. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Applying chords in various musical styles and genres. • Identifying chord progressions in songs.		
		(c) Playing melodies	**Demonstration:** Teacher demonstrates playing simple melodies on an instrument, emphasizing rhythm,	• Students play simple melodies with correct notes and rhythm. • Students maintain	Melodies are played accurately with proper rhythm, expression, and phrasing, showcasing a	**Knowledge Assessment:** The student should explain how to: • Read and interpret melodic notation.	The following tools and equipment are to be available: • Instruments suitable for melody practice.	

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Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			phrasing, and expression. **Practical Activity:** Students practice playing melodies in different keys and tempos. **Peer Review:** Students play melodies for each other and provide constructive feedback. **Group Discussion:** Discuss the importance of dynamics, articulation, and phrasing in melody playing	consistent phrasing and expression while playing. • Students demonstrate improved fluency and musicality over time.	clear understanding of musical interpretation.	• Apply phrasing and dynamics to enhance melodies. **Principles:** The student should explain principles of: • Melodic structure and phrasing for expressive performance. • Proper hand positioning and coordination for fluid melody playing. **Theories:** The student should: • Explain the relationship between melody and rhythm. • Describe role of dynamics and articulation in musical expression.	• Sheet music with simple melodies. • Metronome for tempo control. • Instructional videos or guides on melody playing	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						Circumstantial Knowledge: The student should have detailed knowledge about: • Playing melodies in different genres and styles. • Adjusting tempo and dynamics to suit the musical context		
	3.3 Playing simple songs by using virtual instruments	(a) Choosing the right virtual instrument	**Demonstration:** Teacher demonstrates selecting virtual instruments in a DAW, considering genre, tone, and functionality. **Practical Activity:** Students experiment with different virtual instruments and analyse their suitability for various projects.	• Students identify and select virtual instruments that match the project's genre or style. • Students adjust instrument parameters to achieve desired tones. • Students explain their choice of virtual instruments for	Virtual instruments are selected and configured appropriately, aligning with the project's requirements and creative goals.	**Knowledge Assessment:** **The student should explain how to:** • Navigate virtual instrument libraries in a DAW. • Adjust settings to enhance instrument realism and performance. **Principles:**	The following tools, equipment and safety gears are to be available: • Computer with DAW software and virtual instrument plugins. • Access to diverse virtual instrument libraries. • Instructional guides for virtual instrument use. • Audio interface and MIDI	66

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Scenario-Based Learning: Present scenarios where students choose appropriate virtual instruments for specific musical needs. **Discussion:** Reflect on the factors influencing the selection of virtual instruments, including sound quality and compatibility.	specific scenarios.		The student should explain principles of: • Matching virtual instrument tones to music genres. • Optimizing performance through parameter adjustments. **Theories:** The student should: • Explain role of virtual instruments in modern music production. • Identify impact of sound quality on overall production value. **Circumstantial Knowledge:** The student should have detailed knowledge about:	controller for testing instruments.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Evaluating virtual instrument libraries for compatibility. • Adapting instruments for live and studio settings.		
		(b) Recording music through basic MIDI sequencing	**Demonstration:** Teacher demonstrates how to use a Digital Audio Workstation (DAW) for basic MIDI sequencing. **Practical Activity:** Students create simple MIDI sequences using virtual instruments in a DAW. **Scenario-Based Learning:** Present a scenario where students need to create a basic MIDI sequence for a specific genre or project.	• Students create and modify basic MIDI sequences in a DAW. • Students experiment with MIDI features like quantizing, velocities, and note lengths. • Students explain the basics of MIDI sequencing for music production.	MIDI sequences are created and edited effectively, meeting the project's requirements.	**Knowledge Assessment:** The student should explain how to: • Create and edit MIDI tracks in a DAW. • Use MIDI features like quantization and velocity adjustments. **Principles:** The student should explain principles of: • Using MIDI for music composition and arrangement.	The following tools, equipment and safety gears are to be available: • Computer with DAW software (e.g., Ableton, FL Studio) • MIDI keyboard/controller • Instructional guides or tutorials on MIDI sequencing techniques • Access to virtual instrument plugins for MIDI sequencing	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Discussion: Reflect on the importance of MIDI sequencing in modern music production and composition.			• Applying MIDI sequencing techniques to enhance the musical outcome. **Theories:** The student should: • Explain role of MIDI in modern music production. • Describe how MIDI sequencing influences the arrangement and structure of music. **Circumstantial Knowledge:** The student should understand: • How to use MIDI controllers and software to create and modify music sequences. • The impact of MIDI sequencing on different		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						genres and styles of music.		
		(c) Editing MIDI data	**Demonstration:** Teacher demonstrates how to edit MIDI data within a DAW, including editing notes, velocities, and timings. **Practical Activity:** Students practice editing MIDI data to refine their musical compositions. **Scenario-Based Learning:** Present a scenario where students need to fix timing or velocity issues in a MIDI composition. **Discussion:** Reflect on the significance of MIDI editing in achieving a polished music production.	• Students manipulate MIDI data (edit notes, velocities, timings) to improve musical accuracy. • Students correct timing issues using quantization and adjust velocities to enhance dynamics. • Students explain how editing MIDI data affects the overall composition.	Edited MIDI tracks meet the project's requirements, demonstrating proper note placement, timing, and dynamic adjustments.	**Knowledge Assessment:** The student should explain how to: • Edit MIDI notes, velocities, and timing in a DAW. • Use tools like quantize, velocity sliders, and pitch adjustments effectively. **Principles:** The student should explain principles of: • MIDI data editing for enhancing musical expression and accuracy. • Timing and velocity adjustments to improve musical flow.	The following tools and equipment are to be available: • Computer with DAW software (e.g., Ableton, Logic Pro) • MIDI controller/keyboard for input. • MIDI data editing guides or tutorials • Access to virtual instrument plugins for MIDI composition	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						Theories: The student should: • Describe role of editing MIDI data in refining musical compositions. • Explain how adjustments to MIDI data contribute to musical dynamics and emotion. **Circumstantial Knowledge:** The student should understand: • How to use MIDI editing tools and features in a DAW. • The impact of MIDI editing on various music genres and arrangements.		

Form Two

Table 4: *Detailed Contents for Form Two*

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
1.0 Setting sound equipment	1.1 Connecting and disconnecting sound equipment	(a) Identify sound equipment and cables	**Demonstration:** Teacher demonstrates various sound equipment and cable types, such as microphones, mixers, audio interfaces, and cables (XLR, TRS, etc.). **Practical Activity:** Students handle and identify different types of sound equipment and cables used in music production. 1.2 **Scenario-Based Learning:** Present scenarios where students must identify and	• Students identify different types of sound equipment and cables (e.g., microphones, mixers, XLR cables). • Students match the correct cables to corresponding equipment based on functionality. • Students explain the role of each piece of equipment and cable in a sound system or	Sound equipment and cables are correctly identified and matched for proper use in specific setups.	**Knowledge Assessment:** The student should explain how to: • Identify and select the appropriate sound equipment and cables. • Describe the functionality of common sound equipment (e.g., microphones, mixers, audio interfaces). **Principles:** The student should explain principles of: • Proper handling and maintenance of sound equipment and cables.	The following tools and equipment are to be available: • Various sound equipment (microphones, mixers, audio interfaces, speakers) • Different types of cables (XLR, TRS, TS, RCA) • Audio equipment manuals or guides • Practical setup tools for connecting equipment and cables	108

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			select the appropriate equipment and cables for specific tasks. **Discussion:** Reflect on the importance of proper equipment and cable selection for achieving high-quality sound.	music production setup.		• Signal flow and connectivity between equipment. **Theories:** The student should: • Explain relationship between sound equipment and cables in a music production or performance setup. • Describe impact of equipment and cable quality on sound output. **Circumstantial Knowledge:** The student should have knowledge of: • Different sound equipment setups based on performance or recording needs. • Best practices for using cables to ensure clear		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						signal transmission and prevent noise interference.		
		(b) Performing grounding and power management	**Demonstration:** Teacher demonstrates how to ground sound equipment and manage power sources in a music production setup. **Practical Activity:** Students perform grounding procedures and manage power connections for various equipment. **Scenario-Based Learning:** Present scenarios where students need to ensure proper grounding and power management for a	• Students identify grounding issues and apply appropriate grounding techniques. • Students configure power management systems to prevent overloads and maintain stable equipment performance. • Students explain the importance of grounding and power management in audio setups.	Proper grounding techniques are applied, and power management systems are configured effectively.	**Knowledge Assessment:** The student should explain how to: • Ground equipment safely to avoid electrical hazards. • Manage power sources to avoid overloads and disruptions. **Principles:** The student should explain principles of: • Proper grounding and its role in preventing equipment damage and electrical hazards. • Power management for ensuring consistent and	The following tools, equipment and safety gears are to be available: • Grounding tools and techniques (e.g., grounding rods, mats) • Power management tools (e.g., surge protectors, voltage regulators) • Audio equipment manuals for grounding and power specifications. • Practical setup tools for connecting and powering equipment safely	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			live performance or recording session. **Discussion:** Reflect on the importance of safety, noise reduction, and power efficiency in sound systems.			safe operation of sound equipment. **Theories:** The student should: • Explain science of grounding and how it affects sound equipment. • Describe importance of power management in reducing noise and ensuring signal integrity **Circumstantial Knowledge:** The student should have knowledge of: • Common grounding methods (e.g., ground loops, direct grounding). • Best practices for power distribution and surge protection in audio setups.		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
		(c) Setting up microphones	**Demonstration:** Teacher demonstrates setting up different types of microphones, including dynamic, condenser, and ribbon mics. **Practical Activity:** Students practice positioning microphones for various applications (e.g., vocals, instruments, ambient recording). **Scenario-Based Learning:** Present scenarios where students select and set up microphones for specific studio or live sound environments.	• Students select appropriate microphones for specific recording or live sound applications. • Students correctly position microphones for optimal sound capture. • Students explain their microphone choices and setup techniques.	Microphones are set up correctly, ensuring proper placement, connectivity, and optimal sound capture	**Knowledge Assessment:** The student should explain how to: • Differentiate between microphone types and their uses. • Position microphones for various sound sources and environments. **Principles:** The student should explain principles of: • Microphone placement for achieving desired tonal quality and minimizing interference. • Matching microphones to sound sources for accurate audio reproduction. **Theories:** The student should:	The following tools, equipment and safety gears are to be available: • Various types of microphones (dynamic, condenser, ribbon) • Microphone stands and shock mounts • Pop filters and windscreens for vocals • Audio interface or mixer for microphone connectivity • Instructional guides or tutorials on microphone techniques	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Discussion: Reflect on the importance of microphone choice, placement, and technique for achieving quality sound capture			• Explain role of polar patterns in microphone placement and sound capture. • Describe impact of proximity effect and room acoustics on microphone setup. **Circumstantial Knowledge:** The student should understand: • How to troubleshoot common microphone issues (e.g., feedback, noise). • Best practices for handling and maintaining microphones.		
		(d) Setting up speakers and monitors	**Demonstration:** Teacher demonstrates how to set up studio monitors and PA speakers,	• Students correctly connect and position speakers and monitors for	Speakers and monitors are set up correctly, ensuring proper	Knowledge Assessment: The student should explain how to: • Connect speakers and monitors to	The following tools, equipment and safety gears are to be available: • Studio monitors and PA speakers	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			including proper placement and connections. **Practical Activity:** Students practice setting up speakers and monitors for different environments (e.g., studio, live performance). **Scenario-Based Learning:** Present scenarios where students need to optimize speaker and monitor placement for sound clarity and balance. **Discussion:** Reflect on the importance of speaker placement, alignment, and	optimal sound output. • Students demonstrate knowledge of speaker alignment and acoustic treatment. • Students explain their choices for speaker and monitor setup in specific scenarios.	connectivity, alignment, and sound output.	audio systems safely • Position speakers for accurate stereo imaging and minimal acoustic interference. **Principles:** The student should explain principles of: • Speaker placement and its impact on sound clarity and balance. • Acoustic treatment and its role in minimizing reflections and interference. **Theories:** The student should: • Explain science behind stereo imaging and frequency	• Audio interfaces or mixers for connectivity • Speaker stands, isolation pads, and cables • Measurement tools for sound calibration (e.g., SPL meter, reference audio tracks) • Instructional guides or tutorials on speaker and monitor setup	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			calibration for accurate sound reproduction.			response in speaker setups. • Describe how room acoustics influence speaker and monitor performance **Circumstantial Knowledge:** • The student should understand: • How to troubleshoot common issues like feedback or phase cancellation. • Best practices for calibrating monitors for studio mixing.		
		(e) Connecting inputs and outputs	**Demonstration:** Teacher demonstrates connecting various inputs (e.g., microphones, instruments) and outputs (e.g.,	• Students correctly connect inputs (e.g., microphones, instruments) and outputs (e.g., speakers,	Inputs and outputs are connected correctly, ensuring proper signal flow and functionality.	**Knowledge Assessment:** The student should explain how to: • Identify input and output ports on audio equipment. • Match cables and connectors to	The following tools, equipment and safety gears are to be available: • Audio interfaces, mixers, and instruments	

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Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			speakers, headphones) to an audio interface or mixer. **Practical Activity:** Students practice connecting inputs and outputs for different setups, ensuring proper signal flow. **Scenario-Based Learning:** Present scenarios where students troubleshoot and configure input and output connections for a recording session or live performance. **Discussion:** Reflect on the importance of proper connections for maintaining	monitors) to audio systems. • Students demonstrate an understanding of signal flow and connectivity between equipment. • Students explain their connection choices for specific scenarios.		specific inputs and outputs. **Principles:** The student should explain principles of: • Signal flow from inputs to outputs in audio systems. • Maintaining signal quality through proper cable management and connections. **Theories:** The student should: • Identify role of impedance matching in input/output connections. • Explain how improper connections can lead to noise, feedback, or signal loss.	• Microphones, headphones, and speakers/monitors • Various cables and connectors (XLR, TRS, TS, RCA) • Diagrams or guides illustrating typical input and output connections. • Tools for testing and troubleshooting connections	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			signal integrity and avoiding noise or feedback.			**Circumstantial Knowledge**: The student should understand: • How to troubleshoot connection issues (e.g., miswiring, faulty cables). • Best practices for organizing and labelling connections in complex setups.		
		(f) Troubleshooting connection problems	**Demonstration:** Teacher demonstrates identifying and resolving common connection issues (e.g., broken cables, incorrect connections). **Practical Activity:** Students practice troubleshooting faulty connections in simulated setups.	•Students correctly identify the root cause of connection issues. •Students apply appropriate troubleshooting techniques to resolve problems.	Connection problems are identified and resolved effectively, ensuring restored functionality.	**Knowledge Assessment:** The student should explain how to: •Use diagnostic tools to identify faulty components. •Apply systematic troubleshooting steps. **Principles:** The student should explain principles of:	The following tools, equipment and safety gears are to be available: • Audio interfaces, mixers, and instruments • Multimeters and cable testers • Spare cables and connectors (XLR, TRS, TS, RCA) • Troubleshooting flowcharts and guides	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			Scenario-Based Learning: Present scenarios with connection issues for students to diagnose and fix. **Discussion:** Reflect on techniques to identify root causes of connection problems and their solutions	•Students explain their approach to troubleshooting specific issues.		•Signal path analysis to isolate issues. •Proper cable management to prevent recurring issues. **Theories:** The student should: • Explain Common causes of connection failures (e.g., physical damage, interference). • Describe role of impedance and signal integrity in connection reliability. **Circumstantial Knowledge:** The student should understand: •Troubleshooting steps based on urgency and impact. •Techniques for testing and	• Tools for identifying signal loss or interference	

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				Process Assessment	Services Assessment	Knowledge Assessment		
						replacing faulty components.		
		(g) Disconnecting equipment safely	**Demonstration:** Teacher demonstrates proper procedures for safely disconnecting equipment, ensuring no damage to devices or harm to the user. **Practical Activity:** Students practice disconnecting various audio and power equipment following safety guidelines. **Scenario-Based Learning:** Present scenarios where students need to safely disconnect equipment during a power outage or	•Students correctly follow steps for safely disconnecting equipment (e.g., turning off power, unplugging cables in the correct sequence). •Students demonstrate awareness of risks when disconnecting equipment. •Students explain their safety approach in specific scenarios.	Equipment is disconnected without causing damage to devices or cables.	**Knowledge Assessment:** The student should explain how to: Power down equipment safely before disconnection. Identify and disconnect cables without damaging connectors. **Principles:** The student should explain principles of: •Avoiding electrical hazards during disconnection. •Proper handling of sensitive equipment. **Theories:** The student should: • Identify Risks associated with improper disconnection	The following tools, equipment and safety gears are to be available: • Audio and power equipment (e.g., mixers, amplifiers, interfaces) • Various cables and connectors (XLR, TRS, power cords) • Safety gloves for handling electrical components • Guides or manuals on equipment disconnection procedures • Tools for testing equipment before and after disconnection	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			equipment malfunction. **Discussion:** Reflect on the importance of following safety protocols to protect equipment and users			(e.g., short circuits, static discharge) • Explaining role of grounding in ensuring safe disconnection **Circumstantial Knowledge:** The student should understand: •How to prioritize disconnection steps during emergencies •Best practices for storing and organizing disconnected equipment		
		(h) Implementing best practices for cable management and sound equipment	**Demonstration:** Teacher demonstrates proper cable organization, labelling, coiling techniques, and safe equipment handling.	•Students correctly implement cable management practices, including coiling, labelling, and securing cables.	Cables and sound equipment are managed and set up efficiently, ensuring safety, functionality, and ease of operation.	**Knowledge Assessment:** The student should explain how to: •Label cables and equipment for easy identification. •Use appropriate techniques for	The following tools, equipment and safety gears are to be available: •Variety of cables (XLR, TRS, TS, RCA, etc.) for practice •Cable organizers, labels, and Velcro ties	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Practical Activity: Students practice organizing cables, securing connections, and arranging sound equipment for efficient use. **Scenario-Based Learning:** Present scenarios requiring students to set up sound equipment and manage cables effectively in a time-sensitive environment. **Discussion:** Reflect on the importance of cable management for safety, longevity, and ease of troubleshooting	•Students demonstrate proper setup and handling of sound equipment. •Students explain how their practices enhance safety and workflow.		coiling and securing cables. **Principles:** The student should explain principles of: •Maintaining signal integrity through proper cable management. •Preventing tripping hazards and equipment damage. **Theories:** The student should: •Explain impact of cable management on equipment performance and longevity. • Identify Common causes of equipment and cable failures and how to prevent them.	•Sound equipment (e.g., mixers, monitors, microphones) •Instructional guides on cable management techniques •Tools for identifying and testing faulty cables	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						Circumstantial Knowledge: The student should understand: • How to adapt cable management practices for different environments (e.g., studio vs. live performance). • Techniques for quickly troubleshooting and resolving cable-related issues.		
	1.2 Tuning sound equipment	(a) Adjusting amplifier settings for FOH (Front of House)	**Demonstration:** Teacher shows how to adjust amplifier settings (e.g., gain, EQ, volume) for optimal sound performance in different environments. **Practical Activity:** Students adjust	•Students adjust amplifier settings to achieve desired sound quality. •Students identify and resolve issues related to amplifier	Amplifier settings are adjusted to meet the requirements of the event, ensuring optimal sound clarity and audience experience	**Knowledge Assessment:** The student should explain how to: • Adjust gain, EQ, and volume to suit the acoustics of the venue. • Identify the appropriate amplifier settings for different sound	The following tools, and equipment are to be available: • Amplifiers with adjustable gain, EQ, and volume controls • Sound system components for live events (e.g.,	74

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				Process Assessment	Services Assessment	Knowledge Assessment		
			settings on amplifiers, considering room acoustics and sound system layout. **Scenario-Based Learning:** Present scenarios where students must adjust amplifier settings for different types of events (e.g., concerts, conferences) **Discussion:** Reflect on the impact of amplifier settings on the overall sound experience for the audience	settings in a live sound environment. •Students explain the effects of different amplifier settings on sound quality		sources (e.g., vocals, instruments). **Principles:** The student should explain principles of: • Balancing sound levels to avoid distortion and feedback. • Tailoring amplifier settings to the acoustics and layout of the space **Theories:** The student should: • Explain role of different amplifier settings in shaping the sound mix. • Describe amplifier settings affect sound	microphones, speakers, mixers). • Instructional guides on amplifier settings and sound system tuning • Audio equipment for testing and practical exercises	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						propagation and audience perception **Circumstantial Knowledge:** The student should have detailed knowledge about: • Managing amplifier settings during live events to accommodate for changes in sound levels and room dynamics. • Troubleshooting common amplifier-related issues during FOH work		
		(b) Calibrating speaker systems for FOH	**Demonstration:** Teacher demonstrates how to calibrate speaker systems, considering factors like speaker placement, phase alignment, and	• Students calibrate speaker systems effectively, ensuring balanced sound coverage and clarity.	Speaker systems are calibrated to provide optimal sound coverage, with attention to phase	**Knowledge Assessment:** The student should explain how to: • Use measurement tools (e.g., SPL meter, room analysis software) to	The following tools, equipment and safety gears are to be available: • Speaker systems with adjustable settings (e.g., EQ, delay, volume)	74

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			frequency response. **Practical Activity:** Students practice calibrating speaker systems in different venues, adjusting for acoustics and ensuring balanced sound coverage. **Scenario-Based Learning:** Present different venue types (e.g., large hall, outdoor event) and have students calibrate speakers accordingly. **Discussion:** Reflect on the importance of proper speaker calibration for sound clarity, audience	• Students identify and resolve common issues during speaker calibration (e.g., phase issues, improper placement). • Students explain the impact of calibration on the overall sound experience for the audience	alignment, frequency response, and spatial distribution.	assess speaker placement and calibration. • Adjust speaker settings to compensate for room acoustics and avoid sound issues like feedback or dead spots. **Principles:** The student should explain principles of: • Proper speaker placement and alignment for even sound distribution. • The relationship between room acoustics and speaker system performance. **Theories:** The student should: • Explain role of calibration in ensuring sound	• Sound measurement tools (e.g., SPL meter, room analysis software) • Audio equipment for testing calibration (e.g., microphones, mixers) • Instructional guides on speaker calibration techniques	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			experience, and equipment longevity			coverage and minimizing distortion. • Describe different types of speakers and amplifiers interact during FOH work **Circumstantial Knowledge:** The student should have detailed knowledge about: • Adjusting speaker systems for various event types and venue acoustics. • Troubleshooting common speaker issues (e.g., phase cancellation, improper volume levels)		
		(c) Refining and balance frequencies to fit the venue	**Demonstration:** Teacher demonstrates using EQ (equalization)	• Students analyse the venue's acoustic characterist	Frequencies are balanced to minimize feedback, reduce	**Knowledge Assessment:** The student should explain how to:	The following tools, equipment and safety gears are to be available:	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			tools to adjust and balance frequencies for different venue acoustics. **Practical Activity:** Students practice using parametric and graphic EQs to optimize sound clarity and balance. **Scenario-Based Learning:** Students analyse frequency imbalances in simulated or actual venues and apply corrective EQ adjustments. **Discussion:** Reflect on the challenges of frequency balancing in various environments and	ics and identify frequency imbalances (e.g., feedback, muddiness). • Students apply appropriate EQ adjustments to achieve a balanced and clear sound. • Students explain the reasoning behind their EQ adjustments and their impact on sound quality	muddiness, and enhance clarity based on the venue's acoustics.	• Use parametric and graphic EQ tools to refine sound. • Identify problematic frequencies and apply corrective measures. **Principles:** The student should explain principles of: • Frequency balance and its relationship to sound clarity and coverage. • Preventing feedback and distortion through proper EQ adjustments. **Theories:** The student should: • Explain role of EQ in shaping sound for live events.	• Sound system with EQ tools (e.g., parametric and graphic EQs) • Measurement tools such as SPL meters and spectrum analysers • Test tracks for frequency calibration • Instructional materials on EQ techniques and frequency management	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			the impact on sound quality			• Describe room acoustics and materials affect frequency behaviour. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Adjusting EQ for specific instruments and vocal ranges • Tailoring frequency balance for different event types (e.g., speech, live music)		
	1.3 Conducting sound check	(a) Performing a line check	**Demonstration:** Teacher demonstrates the step-by-step process of performing a line check, including checking signal paths, connections, and	• Students perform a complete line check, verifying all signal paths and connections. • Students identify and	All signal paths are verified and operational, with any issues resolved	**Knowledge Assessment:** The student should explain how to: • Trace and verify signal flow from source to output. • Use tools like cable testers and	The following tools, and equipment are to be available: • Complete sound system setup (e.g., microphones, DI boxes, mixers,	75

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			equipment functionality. **Practical Activity:** Students conduct line checks on a complete sound system, identifying and addressing potential issues. **Scenario-Based Learning:** Students troubleshoot line issues in simulated live sound or studio setups **Discussion:** Reflect on common line check problems and their solutions to ensure efficient signal flow and system readiness	resolve issues (e.g., faulty cables, incorrect connections). • Students explain the importance of line checks in maintaining system reliability		multimeters to identify issues • Document and report line check results systematically. **Principles:** The student should explain principles of: • Ensuring signal integrity through proper connection and setup. • Preventing downtime by identifying issues early in the workflow. **Theories:** The student should: • Explain role of line checks in system preparation for live and studio settings. • Describe impact of unchecked	amplifiers, and speakers) • Tools such as cable testers, multimeters, and spare cables • Instructional guides for line check procedures • Pre-recorded tracks or live instruments for testing signal paths	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						line issues on sound quality and event success. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Common issues encountered during line checks (e.g., grounding problems, signal interference). • Techniques for quick and effective troubleshooting during live events		
		(b) Refining individual sounds by using channel EQ	**Demonstration:** Teacher demonstrates how to use channel EQ to shape individual sounds (e.g., vocals, instruments) for	• Students analyse sound sources and identify problematic frequencies. • Students make EQ	Individual channel EQ settings are applied effectively to achieve clear, balanced sounds	**Knowledge Assessment:** The student should explain how to: • Use parametric EQ to boost or cut specific frequencies.	The following tools, equipment and safety gears are to be available: • Mixing console or DAW with channel EQ functionality.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			clarity and balance

Practical Activity: Students adjust channel EQ settings for various sound sources, focusing on enhancing tone and reducing frequency clashes.

Scenario-Based Learning: Students are given poorly EQ'd tracks and tasked with refining them for a professional mix.

Discussion: Reflect on how EQ adjustments affect the overall mix and specific sound elements | adjustments to enhance clarity, remove muddiness, and reduce harshness.
- Students explain their EQ choices and the impact on the overall mix | | - Identify problematic frequencies using visual tools (e.g., spectrum analysers) and by ear.
- Balance tonal characteristics of individual sounds within a mix.

Principles: The student should explain principles of:
- Frequency masking and how EQ can prevent overlaps between sounds.
- Enhancing tonal quality for different sound sources (e.g., vocals, guitars, drums).

Theories: The student should: | - Sound sources (e.g., pre-recorded tracks, live instruments, vocals).
- Spectrum analyser tools and reference tracks.
- Instructional guides on EQ techniques and frequency ranges | |

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Identify role of channel EQ in creating professional mixes. • Describe relationship between frequency ranges and perceived sound quality (e.g., low frequencies for warmth, high frequencies for brightness). **Circumstantial Knowledge:** The student should have detailed knowledge about: • Identifying and addressing specific frequency issues (e.g., sibilance, resonance) • Refining individual sounds for different music		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						genres and live/studio settings		
		(c) Documenting settings for future reference or quick adjustments	**Demonstration:** Teacher demonstrates the process of documenting audio settings (e.g., EQ, gain, compression, routing) manually and digitally. **Practical Activity:** Students practice recording and organizing settings for different equipment and sessions. **Scenario-Based Learning:** Students analyse scenarios where well-documented settings can save time during setup	• Students create detailed documentation of settings for a session or piece of equipment. • Students organize settings logically for easy retrieval • Students explain how their documentation would assist in quick adjustments or troubleshooting	Audio settings are documented accurately and in a format that facilitates quick reference and adjustments.	**Knowledge Assessment:** The student should explain how to: • Use templates or software for documenting settings systematically. • Record key parameters (e.g., channel levels, EQ curves, effects settings) clearly and concisely. **Principles:** The student should explain principles of: • Consistency in sound quality through the use of documented settings. • Time efficiency during setups and adjustments.	The following tools, equipment and safety gears are to be available: • Equipment with settings to document (e.g., mixers, EQ processors, effects units). • Templates for manual documentation (e.g., spreadsheets, notebooks). • Software for digital documentation and recall. • Examples of well-organized session or equipment logs.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			or troubleshooting. **Discussion:** Reflect on the benefits of maintaining accurate records for consistent sound quality and efficient workflows.			**Theories:** The student should: • Explain role of documentation in maintaining continuity between sessions. • Describe saved settings support collaboration and knowledge transfer within teams **Circumstantial Knowledge:** The student should have detailed knowledge about: • Using equipment memory functions or external software for saving and recalling settings. • Organizing documentation for different setups (e.g., live		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						events, studio sessions)		
2.0 Recording various sounds in studio and live recording sessions	2.1 Identifying recording software	(a) Categorizing software	**Demonstration:** Teacher demonstrates the classification of software into categories like DAWs, plugins, virtual instruments, utility tools, and audio analysers **Practical Activity:** Students identify and group software based on its function and features **Scenario-Based Learning:** Students analyse project requirements and recommend appropriate software categories	• Students correctly identify software categories based on their functionality and application. • Students recommend suitable software for specific tasks or projects. • Students explain the rationale behind their categorization and recommendations	Software is accurately categorized to match its intended function and use case.	**Knowledge Assessment:** The student should explain how to: • Distinguish between different software types based on features and applications. • Identify commonly used software in each category. **Principles:** The student should explain principles of: • Matching software to the needs of specific audio production tasks. • Evaluating software functionality and compatibility. **Theories:** The student should:	The following tools and equipment are to be available: • Examples of software from each category (e.g., Pro Tools, Logic Pro, Native Instruments) • Access to software for hands-on exploration. • Documentation or guides for each software category • Templates for categorizing and evaluating software	78

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				Process Assessment	Services Assessment	Knowledge Assessment		
			Discussion: Reflect on the importance of understanding software categories for efficient workflow and resource management			• Describe role of various software categories in modern audio production. • Explain Trends in audio software development and their impact on workflows. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Popular software in categories like DAWs, virtual instruments, and effects plugins. • Factors affecting software choice, such as budget, compatibility, and user skill level		
		(b) Evaluating platform compatibilities	**Demonstration:** Teacher demonstrates how to assess platform compatibility	• Students identify compatibility requirements for platforms and assess	Platforms are evaluated for hardware and software compatibilit	**Knowledge Assessment:** The student should explain how to: • Check compatibility	The following tools, equipment and safety gears are to be available: • Examples of platforms (e.g.,	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			with hardware, software, and operational environments (e.g., operating systems, plugins, file formats). **Practical Activity:** Students test and document the compatibility of selected platforms with different setups **Scenario-Based Learning:** Students work on case studies where compatibility issues arise and propose solutions. **Discussion:** Reflect on the impact of compatibility on project success	their alignment with available systems. • Students report compatibility issues and suggest solutions (e.g., updates, alternative setups). • Students provide recommendations for ensuring smooth integration of platforms in specific workflows	y, with findings recorded clearly	with operating systems, plugins, and file formats. • Verify hardware requirements and test integration with existing setups. **Principles:** The student should explain principles of: • Ensuring compatibility to prevent workflow disruptions. • Planning for scalability and future upgrades **Theories:** The student should: • Identify role of compatibility in maintaining system stability and efficiency. • Explain impact of compatibility on the adoption of new technologies	Ableton Live, Pro Tools, Reaper, Bandcamp, SoundCloud) • Evaluation templates and criteria guides. • Access to trial versions of platforms for hands-on experience • Comparison charts or case studies of platform usage • Platforms for testing (e.g., DAWs, audio interfaces, software plugins) • Documentation on platform system requirements • Tools for compatibility testing (e.g., virtual machines,	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			and workflow efficiency			**Circumstantial Knowledge:** The student should have detailed knowledge about: • Common compatibility challenges (e.g., driver issues, outdated plugins). • Solutions for bridging compatibility gaps (e.g., middleware, adapters).	hardware emulators) • Guides or case studies on compatibility solutions	
		(c) Analysing features and capabilities	**Demonstration:** Teacher showcases how to assess features and capabilities of audio production platforms (e.g., DAWs, plugins, virtual instruments) by comparing tools and functionalities.	• Students identify and describe key features and capabilities of selected platforms. • Students compare platforms based on functionality, usability, and efficiency.	Platforms are analysed thoroughly, focusing on features that align with project goals	**Knowledge Assessment:** The student should explain how to: • Evaluate platform features for specific audio tasks (e.g., mixing, editing, mastering) • Test and verify claimed capabilities in practical scenarios	• Various platforms (e.g., Pro Tools, Logic Pro, FL Studio, Ableton Live). • Templates for feature analysis and comparison. • Access to trial versions or demos of platforms. • Guides and tutorials for exploring	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			Practical Activity: Students explore platforms to identify key features, test capabilities, and document their findings. **Scenario-Based Learning:** Students analyse specific project requirements and select platforms with relevant features. **Discussion:** Reflect on how different features and capabilities can address production needs and improve workflow	• Students present findings and recommendations for specific use cases		**Principles:** The student should explain principles of: • Prioritizing features based on project requirements. • Balancing advanced capabilities with ease of use **Theories:** The student should: • Describe role of features in differentiating platforms and enhancing workflows • Explain impact of advanced capabilities on creative possibilities **Circumstantial Knowledge:**	platform functionality.	

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						The student should have detailed knowledge about: • Common features across platforms and their applications (e.g., multitrack recording, automation, MIDI support). • Specialized capabilities that cater to niche requirements (e.g., surround sound mixing, spectral editing)		
	2.2 Recording MIDI and audio tracks (individually)	(a) Recording MIDI and audio tracks (individually)	**Demonstration:** Teacher demonstrates the process of setting up and recording MIDI and audio tracks separately in a DAW. **Hands-On Practice:** Students record individual MIDI and audio tracks	• Students correctly configure inputs and outputs for MIDI and audio tracks. • Students successfully record clean and clear MIDI and audio tracks.	MIDI and audio tracks are recorded independently, with proper channel routing and minimal errors	**Knowledge Assessment:** The student should explain how to: • Set up MIDI and audio tracks for individual recording. • Identify the differences in handling MIDI data and audio waveforms	The following tools and equipment are to be available: • DAW software (e.g., Ableton Live, Logic Pro, Cubase). • MIDI controllers or keyboards. • Microphones and audio interfaces.	132

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			using provided equipment and software **Scenario-Based Learning:** Students create a simple project requiring both MIDI and audio tracks, ensuring clarity and proper file management **Discussion:** Reflect on the differences between MIDI and audio recording and their respective applications in production.	• Students explain the differences between MIDI and audio tracks and their use cases		**Principles:** The student should explain principles of: • Signal routing and input/output configuration. • File management for separate track types. **Theories:** The student should: • Explain nature of MIDI as a control data protocol compared to audio as a waveform signal • Identify impact of separate MIDI and audio tracks on editing flexibility and sound design. **Circumstantial Knowledge:** The student should have detailed knowledge about:	• Tutorials or guides for MIDI and audio recording. • Sample projects for practice	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Common MIDI recording tools (e.g., MIDI keyboards, controllers). • Audio input devices (e.g., microphones, instruments) and their setup.		
		(b) Identifying and correct recording errors	**Demonstration:** Teacher demonstrates how to identify common recording errors such as clipping, distortion, phase issues, and timing problems in both audio and MIDI recordings. **Practical Activity:** Students listen to recorded tracks and identify errors, followed by applying corrective techniques such	• Students effectively identify errors in recorded tracks (e.g., clipping, unwanted noise, phase cancellation). • Students use the appropriate tools and techniques to correct the errors (e.g., gain staging, EQ adjustments, phase alignment).	Recording errors are identified and corrected to enhance audio quality without altering the intended sound	**Knowledge Assessment:** The student should explain how to: • Identify common recording errors and their causes. • Apply corrective measures, such as adjusting gain, applying EQ, or fixing phase issues. **Principles:** The student should explain principles of: • Early error detection and correction to	The following tools, equipment and safety gears are to be available: • DAW software with error detection tools (e.g., Pro Tools, Logic Pro). • Audio tracks with recording errors (e.g., clipping, distortion). • Monitoring tools (e.g., phase meters, spectrum analysers). • Headphones or studio monitors for accurate error detection.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			as volume adjustments, EQ, and phase inversion. **Scenario-Based Learning:** Students are given a set of problematic recordings and tasked with identifying and correcting errors as if working on a live project. **Discussion:** Reflect on the importance of error detection in early stages of production and how to prevent common recording mistakes.	• Students demonstrate understanding of the impact of recording errors on final sound quality and apply solutions accordingly.		minimize issues in later stages. • Maintaining audio integrity while correcting errors. **Theories:** The student should explain: • Describe role of error correction in achieving professional-grade recordings • Explain impact of poor-quality recordings on the final mix and production **Circumstantial Knowledge:** The student should have detailed knowledge about: • Common recording errors and their causes (e.g., microphone placement, gain staging)		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Tools for identifying and correcting errors (e.g., waveform analysis, phase meters).		
		(c) Saving tracks for easy access	**Demonstration:** Teacher demonstrates how to save tracks in different formats (e.g., project files, stems, audio files) and organize them within a DAW for efficient access. **Practical Activity:** Students save and organize their tracks, ensuring they follow a clear naming convention and file structure for easy retrieval.	• Students save tracks in a well-organized folder structure. • Students use clear and consistent naming conventions for files. • Students demonstrate how to retrieve and access saved tracks quickly and efficiently	Tracks are saved using a structured naming system and file hierarchy that supports easy access and future editing	**Knowledge Assessment:** The student should explain how to: • Use file formats and naming conventions that ensure easy access in the future. • Organize saved tracks into folders for different stages of the project (e.g., raw recordings, edited versions). **Principles:** The student should explain principles of: • Efficient file management and its role in	The following tools, equipment and safety gears are to be available: • DAW software (e.g., Logic Pro, Pro Tools) • File storage systems (e.g., external hard drives, cloud storage) • Guidelines or templates for naming conventions and file organization • Project management tools for tracking versions and edits.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Scenario-Based Learning: Students are given a project and must save their tracks in a manner that allows for easy editing and retrieval later **Discussion:** Reflect on the importance of consistent file management and how it contributes to workflow efficiency			maintaining workflow. • Using backups and version control to safeguard project files **Theories:** The student should explain: • Explain role of file organization in reducing time spent searching for project assets • Identify impact of a poor file management system on project continuity **Circumstantial Knowledge:** The student should have detailed knowledge about: • File formats suitable for different stages of production (e.g.,		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						WAV for final output, MP3 for sharing drafts) • Backup solutions to prevent data loss.		
	2.3 Recording multi-tracks	(a) Recording multi-tracks in studio	**Demonstration:** Teacher demonstrates the process of setting up for multi-track recording in the studio, including mic placement, gain staging, and routing in the DAW. **Practical Activity:** Students record multiple tracks simultaneously, ensuring correct signal routing and synchronization. **Scenario-Based Learning:** Students are given a multi-instrument	• Students successfully record multiple tracks simultaneously, ensuring clear separation and minimal bleed between tracks. • Students demonstrate proper mic placement, gain staging, and track organization • Students manage track synchronization and file organization during the	Multi-track recordings are properly set up, with each track clean and isolated	**Knowledge Assessment:** The student should explain how to: • Set up inputs and outputs for multi-track recording. • Adjust levels and gain for optimal recording quality. **Principles:** The student should explain principles of: • Mic placement and its effect on sound isolation and quality • Gain staging and its role in preventing clipping or distortion **Theories:**	The following tools and equipment are to be available: • DAW software (e.g., Pro Tools, Logic Pro, Cubase). • Audio interfaces with multiple inputs. • Studio microphones, stands, and cables for multi-instrument recording. • Headphones or studio monitors for tracking. • Guidelines for optimal mic placement and track organization.	119

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				Process Assessment	Services Assessment	Knowledge Assessment		
			recording project, requiring them to set up and record different instruments on separate tracks. **Discussion:** Reflect on the challenges and best practices of recording multiple tracks simultaneously, such as timing, phase issues, and coordination among musicians.	recording process		The student should: • Explain importance of phase alignment in multi-track recordings • Describe role of signal routing and synchronization in multi-instrument recordings **Circumstantial Knowledge:** The student should have detailed knowledge about: • Techniques for managing multiple tracks in a DAW, including track naming and colour-coding • Handling different instrument types and their specific recording requirements (e.g., electric		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						guitar, drums, vocals).		
		(b) Balancing track levels (after recording)	Demonstration: Teacher demonstrates how to adjust track levels in a DAW after recording, including the use of faders, volume automation, and gain staging. Practical Activity: Students adjust track levels for a multi-track recording project, ensuring a balanced mix that reflects the intended sound. Scenario-Based Learning: Students work on a project where they balance levels between multiple	• Students successfully adjust track levels to ensure clarity and balance in the mix. • Students demonstrate understanding of the relationship between track levels and the overall mix. • Students apply volume automation and gain staging techniques to maintain consistent levels.	Track levels are adjusted appropriately, maintaining balance without distortion or clipping	Knowledge Assessment: The student should explain how to: • Use faders, volume automation, and gain to balance track levels. • Identify and address issues like clipping or imbalance. Principles: The student should explain principles of: • Balancing individual track levels to maintain clarity and cohesion in the mix. • Avoiding distortion by monitoring gain staging throughout the process.	The following tools, equipment and safety gears are to be available: • DAW software with faders and automation tools (e.g., Pro Tools, Logic Pro, Cubase, FL Studio). • Studio monitors or high-quality headphones for critical listening. • Reference tracks for comparison. • Metering tools (e.g., peak meters, RMS meters) for level monitoring.	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			instruments, adjusting for clarity and cohesion in the mix.

Discussion: Reflect on the importance of track level balance in maintaining a cohesive mix and how it affects the final sound | | | **Theories:** The student should:
 • Describe relationship between track levels and the overall mix, including the role of dynamics and panning.
 • Explain impact of balanced track levels on the listener's experience

Circumstantial Knowledge: The student should have detailed knowledge about:
 • Proper use of volume automation to maintain dynamic control
 • Using reference tracks to guide level balancing | | |
| | | (c) Recording multi-tracks | Demonstration: Teacher | • Students successfully | Multi-track recordings | **Knowledge Assessment:** | The following tools, equipment | |

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
		for live performances	demonstrates the setup for recording multi-tracks in a live performance environment, including microphone placement, gain staging, and routing signals to a recording device.

Practical Activity: Students set up and record a live performance with multiple instruments, ensuring proper track separation and monitoring.

Scenario-Based Learning: Students are given a live performance scenario and must manage the | record multi-tracks during a live performance, ensuring clear isolation between tracks.
• Students manage real-time challenges such as feedback, mic bleed, and varying performance dynamics.
• Students demonstrate proper use of recording equipment (e.g., multi-input interface, microphones, and monitors) to maintain sound quality | are properly isolated, with minimal interference or bleed between instruments. | The student should explain how to:
• Set up for multi-track recording in live environments, including equipment and mic placement
• Deal with live recording challenges such as feedback, mic placement, and gain levels.

Principles:
The student should explain principles of:
• Managing signal flow and monitoring during live recording
• Ensuring minimal interference and distortion while recording multiple tracks.

Theories:
The student should: | and safety gears are to be available:
• DAW software (e.g., Pro Tools, Logic Pro, Ableton Live, FL Studio, Cubase)
• Multi-channel audio interface for live recording
• Studio or live microphones, stands, and cables
• Monitoring equipment (e.g., in-ear monitors, headphones)
• Live sound reinforcement equipment (e.g., PA system, monitors). | |

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			recording of multiple tracks simultaneously, addressing real-time challenges (e.g., feedback, mic bleed). Discussion: Reflect on the challenges of live recording, such as managing noise, ensuring proper levels, and capturing high-quality audio in a dynamic environment.			• Explain importance of proper mic placement and gain staging in live recording • Describe impact of live performance dynamics on recording quality (e.g., movement, sound pressure levels). **Circumstantial Knowledge:** The student should have detailed knowledge about: • Live sound reinforcement equipment (e.g., mixers, multi-input interfaces) • Real-time techniques for handling live audio challenges, such as mic bleed and feedback.		

Form Three

Table 5: *Detailed Contents for Form Three*

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1.0 Performing music editing	1.1 Detecting and eliminating unwanted sound	(a) Checking for impulse noise (pops)	**Brainstorm**: Facilitate group discussions to identify what impulse noise is, its causes, and its impact on audio quality. **Demonstration**: Guide students in analysing audio recordings to detect pops using visual waveforms and listening techniques. **Activity**: Provide students with audio files containing impulse noise and have them practice detecting and categorizing these pops.	● Identify impulse noise in audio recordings ● Use audio editing tools to isolate and address pops ● Reduce or remove identified area ● Ensure edited audio is clean and free from impulse noise	Edited audio files are free of impulse noise and meet the intended quality standards.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain how to detect and address impulse noise in audio recordings. **Principles:** The student should explain the principles of: ● Identifying impulse noise. ● Correcting impulse noise using audio editing software. **Theories:** The student should:	The following tools, equipment and safety gears are to be available: ● Audio editing software ● High-quality headphones or studio monitors ● Sample audio files with impulse noise ● Detailed user guides for software and tools	156

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						● Explain Causes of impulse noise in the audio file ● Discribe impact of impulse noise on audio quality **Circumstantial knowledge:** **Detailed knowledge about:** ● Safety precautions when using audio equipment and software. ● Workflow practices to maintain the integrity of the audio files.		
		(b) Checking for broadband noise (buzzing)	**Brainstorm**: Facilitate group discussions on the sources and characteristics of broadband noise, such as electrical interference or environmental buzzing.	● Detect broadband noise in audio recordings ● Use audio editing tools to analyse the frequency	Edited audio files are free from broadband noise and meet the required quality standards for	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain how to detect and address broadband noise using spectrum	The following tools and equipment are to be available: ● Audio editing software with spectrum analysis tools	

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			Practical Work: Guide students in using spectrum analysers or audio editing software to identify buzzing in audio recordings. **Activity**: Organize students into manageable groups. Then provide them with audio recordings containing broadband noise and have them practice isolating and identifying the buzzing frequencies.	spectrum for buzzing sounds ● Ensure the buzzing is accurately identified and isolated	professional use	analysis and audio editing techniques. **Principles:** The student should explain the principles of: ● Identifying broadband noise ● Mitigating broadband noise through equalization and noise reduction **Theories:** The student should: ● Describe causes of broadband noise, such as electrical interference or environmental factors. ● Explain impact of broadband noise on audio quality. **Circumstantial knowledge: Detailed knowledge about:**	● High-quality headphones or studio monitors ● Sample audio files with broadband noise for practice ● Noise reduction plugins or processing tools	

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						● Safety precautions when using audio tools and equipment. ● Best practices for maintaining a noise-free recording environment.		
		(c) Checking for distortion sound	**Brainstorm**: Facilitate group discussions on the causes and types of distortion in audio recordings, such as clipping or overdriven signals. **Practical Work**: Guide students in using visual waveform displays and audio playback to identify distorted sounds. **Activity**: Provide students with audio tracks containing distortion and	● Analyse audio recordings for distortion ● Identify specific causes of distortion, such as clipping, over-compression, or hardware issues ● Suggest appropriate corrective actions to minimize or eliminate distortion	Edited audio files are free from distortion and meet professional quality standards.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain how to identify distortion using audio editing software and waveform analysis. **Principles:** The student should: ● Understand the concept of clipping: Recognize when audio signals exceed the maximum threshold. ● Signal integrity: Maintain clean signal paths during	The following tools and equipment are to be available: ● Audio editing software with waveform and spectrum analysis features ● Studio monitors or high-quality headphones ● Audio tracks with intentional distortion for practice ● Reference materials on gain staging and distortion handling	

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			have them practice pinpointing the problematic sections and suggesting corrective measures.			recording and editing to avoid distortion. ● Dynamic range: Explain the importance of maintaining proper dynamic levels to prevent unwanted distortion. **Theories:** The student should: ● Explain types of distortion: Harmonic distortion; Intermodulation distortion; and Clipping distortion. ● Describe Causes of distortion: Overdriven preamps or audio interfaces; Excessive use of effects such as compression or saturation; and Poor gain staging during recording or mixing.		

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						Circumstantial knowledge; ● Recognizing distortion during live recording or playback. ● Using safe practices for gain staging to prevent signal overload.		
		(d) Using plug-ins, processing gears, and other tools to eliminate unwanted sound (noise)	**Brainstorm:** Facilitate group discussions on different types of noise reduction plug-ins and their uses. **Demonstration:** Guide students in using noise reduction plug-ins, equalizers, and compressors to eliminate unwanted sounds. **Activity:** Provide audio	● Identify suitable tools for eliminating specific types of noise ● Apply noise reduction plug-ins to remove pops, hisses, or buzzing from audio tracks ● Adjust tool settings to balance noise removal without	Edited audio files are clean, with minimized noise while preserving audio quality	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain and demonstrate the use of noise reduction plug-ins and processing tools in audio editing. **Principles:** The student should explain the principles of: ● Signal-to-noise ratio: Maintain a balance between	The following tools and equipment are to be available: ● Audio editing software with noise reduction capabilities ● High-quality headphones or studio monitors for detailed noise detection ● Various audio plug-ins such as de-essers, notch filters, and spectral denoisers	

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			tracks with unwanted noise, and have students use plug-ins and processing tools to clean the audio.	compromising audio quality		reducing noise and preserving the integrity of the original audio ● Selective processing: Focus on specific frequency ranges to eliminate unwanted sounds without affecting the entire track ● Preservation of dynamics: Avoid over-processing to retain the natural dynamics of the audio **Theories:** The student should: ● Explain types of processing tools: Noise reduction plug-ins; Equalizers for frequency-based noise removal; and Compressors for	● Practice audio files with real-world noise issues	

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						managing dynamic noise levels ● Describe Techniques for noise reduction: Noise profiling and subtraction; High-pass and low-pass filtering; and Notch filtering for frequency-specific noise. **Circumstantial knowledge:** Detailed knowledge about: ● Safe handling and use of advanced processing tools. ● Recognizing over-processing artifacts such as "chirping" or unnatural sounds.		
		(e) Fading audio files	**Brainstorm**: Facilitate group discussions on the importance of	● Identify appropriate moments in a track where fades	The applied fades result in seamless transitions	**Knowledge evidence:** Detailed knowledge of Method used: The	The following tools and equipment are to be available:	

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			fading audio in the mixing process and its impact on transitions between audio sections **Demonstration:** Guide students in applying fade-ins, fade-outs, and crossfades to audio files, ensuring smooth transitions between tracks or sections. **Activity**: Provide audio tracks and have students practice creating fades at the beginning, end, and between sections of a track.	are necessary (e.g., at the beginning, end, or for smooth transitions). ● Apply fade-in, fade-out, and crossfade effects with correct timing and smoothness. ● Ensure that fades do not result in abrupt audio changes or unintended volume peaks.	between audio sections, with no abrupt volume changes or artifacts.	student should explain the process of applying fades to audio files and how to adjust the duration and curve of each fade. **Principles:** The student should explain the principles of: ● Volume control: Ensure fades are applied gradually and do not cause jarring volume shifts. ● Timing: Fade in or out at the appropriate moment to enhance the flow of the track. ● Non-destructive editing: Ensure fades are applied in a way that maintains the integrity of the original audio file. **Theories:** The student should:	● Computer ● Audio editing software ● High-quality headphones or studio monitors ● Sample audio files to practice applying fades in various scenarios	

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						● Explain types of fades: Fade-in (Smoothly increasing volume from silence to the desired level); Fade-out (Smoothly decreasing volume from the desired level to silence); and Crossfade (A gradual blend between two overlapping audio segments) ● Describe Fade shapes: Linear fade (A constant change in volume over time); Exponential fade (A volume change that starts slow and accelerates); and S-curve fade (A fade with a smooth start and end, commonly used for more natural transitions). **Circumstantial knowledge:**		

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						Detailed knowledge about: ● Understanding the effect of fades on track dynamics and ensuring that the edits do not impact the overall sound quality. ● Recognizing when to use fades in creative music editing, such as during the intro or outro of a track to create a natural start or finish.		
	1.2 Grouping sounds with similar characteristics	(a) Understand sound characteristics	**Brainstorm**: Facilitate a group discussion on different sound characteristics such as frequency, amplitude, timbre, and texture, and their impact on music editing.	● Recognize key characteristics of different sounds (e.g., frequency, pitch, tone) ● Classify sounds based on their unique characteristics (e.g., high	The understanding of sound characteristics is demonstrated through the identification and description of various sounds based	**Knowledge evidence:** Detailed knowledge of Method used: The student should explain how to analyse sounds in terms of their key characteristics (e.g., spectral analysis, waveform analysis).	The following tools and equipment are to be available: ● Computer ● Audio editing software with spectrum analysers ● High-quality headphones or studio	132

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			Demonstration: Provide examples of sounds with varying characteristics (e.g., a bass drum, a violin, a synthesizer) and analyse them in terms of their frequency range and tonal quality. **Activity**: Organize students into manageable groups and have them work with a range of sound samples to identify and describe their characteristics (e.g., identifying a sound as bass-heavy, bright, muddy, etc.).	frequency, low frequency, sharp, smooth) ● Use proper terminology to describe the characteristics of sounds accurately	on frequency, timbre, and other defining qualities.	**Principles:** The student should: ● Understanding how frequency affects pitch and tone. ● Recognizing how amplitude influences the volume and presence of a sound ● Identifying the unique tonal colour of a sound that distinguishes it from other sounds ● Understanding how multiple frequencies and layers create the overall texture of a sound **Theories:** The student should:	monitors for precise sound analysis ● Sample sound files with distinct characteristics for analysis	

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						● Describe study of how humans perceive different sound characteristics		
						● Explain breakdown of complex sounds into their individual frequencies		
						● Describe Understanding on how the harmonic series affects the timbre and perceived pitch of a sound		
						Circumstantial knowledge: Detailed knowledge about: ● Applying knowledge of sound characteristics to effectively edit and group sounds in a mix		
						● Adjusting sound properties (e.g., EQ, compression) based		

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						on their characteristics to improve clarity and coherence in the final mix		
		(b) Sending signal with similar sound characteristics to busses	**Brainstorm**: Lead a discussion on the benefits of grouping sounds with similar characteristics to busses, such as managing track levels and applying shared effects. **Demonstration**: Demonstrate how to route different audio tracks with similar characteristics (e.g., all drum sounds or vocals) to a single bus in a DAW. **Activity**: Organize students into manageable groups and assign them to group	● Properly group audio tracks with similar sound characteristics (e.g., frequency range, instrument type) to busses. ● Ensure the signals routed to the busses are appropriately mixed, balanced, and ready for further processing. ● Adjust bus settings (e.g., volume, EQ) to maintain a clear and cohesive mix	The signal routing complies with efficiency standards, ensuring that grouped sounds interact cohesively when processed through their respective busses	**Knowledge evidence:** Detailed knowledge of Method used: The student should explain how to assign different audio signals to busses in a DAW and explain why grouping certain sounds together can improve the overall mix **Principles:** The student should explain the principles of: ● Signal routing: Understanding how to route signals to busses based on their frequency range and function within the mix	The following tools and equipment are to be available: ● Computer ● DAW software with bus routing capabilities ● Audio interface with multiple inputs and outputs for routing signals ● Sample multi-track recordings for practice	

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			different tracks based on their characteristics (e.g., all high-frequency sounds to one bus, all low-frequency sounds to another) and adjust the bus settings			● Mix coherence: Ensuring that grouping similar sounds together creates a balanced and well-structured mix. **Theories:** The student should: ● Explain Dynamic Range Control: Understanding how busses help manage the dynamic range of grouped tracks ● Describe Bus Processing: Using busses to apply shared processing effects (e.g., EQ, reverb, compression) to a group of similar sounds **Circumstantial knowledge:** ● Knowledge of how routing decisions can		

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						impact the final sound, such as avoiding over-compression or imbalance in the mix.		
		(c) Inserting appropriate plug-ins and settings	**Brainstorm**: Guide students to discuss the role of different plug-ins (e.g., EQ, reverb, compression) in shaping the sound of individual tracks and busses. **Demonstrate**: Show students how to insert and configure plug-ins in a DAW, applying the correct settings based on the sound characteristics and the desired effect. **Activity**: Organize students into manageable groups and assign them to practice	● Insert the appropriate plug-ins for each track or bus based on the sound characteristics and desired outcome ● Adjust plug-in settings (e.g., threshold, ratio for compression; frequency range for EQ) to match the desired sound ● Apply the correct processing to enhance the clarity, depth, and impact of the sound	The inserted plug-ins enhance the sound and help achieve the desired artistic effect, with the settings contributing positively to the overall mix.	**Knowledge evidence:** Detailed knowledge of Method used: The student should explain how to use different plug-ins and their settings to achieve specific sound modifications (e.g. reducing muddiness, enhancing clarity, adding space). **Principles:** The student should explain the principles of: ● Equalisation: Adjusting frequencies to clean up muddiness, enhance clarity, and shape the tonal character of sounds	The following tools and equipment are to be available: ● Computer ● DAW software with plug-in support ● Audio interface with high-quality preamps for optimal sound quality ● Various plug-ins (e.g., EQ, compressor, reverb) for hands-on experimentation	

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			inserting different plug-ins (e.g., EQ for tonal adjustments, reverb for spatial effects) while experiment with their settings to achieve various results.			● Compression: Managing dynamic range and controlling the peaks of a signal. ● Reverb: Adding depth and space to the sound by simulating different acoustic environments. **Theories:** The student should: ● Explain Signal Processing: Understanding how different plug-ins affect the signal flow and the overall sound. ● Describe Phase Cancellation: Understanding how certain plug-in settings, if improperly applied, can cause phase		

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						issues or undesirable tonal changes. **Circumstantial knowledge:** Detailed knowledge about: ● Knowing when and where to apply certain plug-ins (e.g., compression on vocals, reverb on drums) for maximum impact and clarity in the mix.		
2.0 Performing sound mixing in the studio	2.1 Balancing audio tracks	(a) Levelling audio signals	**Brainstorm**: Discuss the importance of proper signal levels in maintaining mix balance and avoiding distortion or clipping. **Demonstrate**: Show students how to adjust the gain or fader levels for different audio tracks in a DAW,	● Adjust audio signal levels to achieve a balanced mix, avoiding distortion and clipping. ● Ensure that each track has an appropriate level relative to other tracks in the mix. ● Use visual and auditory cues (e.g., peak	The adjusted levels produce a well-balanced mix where each track is clearly heard, with no clipping or excessive distortion.	**Knowledge evidence: Detailed knowledge of:** Method used: The student should explain how to properly use faders, gain controls, and meters to adjust signal levels in the mix. **Principles:** The student should explain the principles of:	The following tools and equipment are to be available: ● Computer ● Digital Audio Workstation (DAW) ● Audio interface with good preamps and level controls ● Monitoring system (headphones or studio monitors) for critical listening during the mix	131

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			ensuring that each track sits well in the mix without causing clipping. **Activity**: Have students practice adjusting the volume levels of multiple tracks (e.g., vocals, drums, instruments) and use meters to visually monitor the signal levels.	meters, meters, and monitoring headphones) to assess and fine-tune signal levels.		● Gain Staging: Ensuring that signals are properly amplified or attenuated at each stage in the signal path to prevent distortion and clipping. ● Headroom: Maintaining enough space in the signal level to accommodate dynamic fluctuations. ● Metering: Understanding the difference between peak and RMS metering and how to use these meters for proper level adjustment. **Theories:** The student should explain: ● Dynamic Range: Managing the dynamic range of		

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						individual tracks to ensure that softer elements are audible and louder elements don't distort or overpower the mix. ● Clipping: Understanding how signal clipping occurs when the audio signal exceeds the maximum level and how to avoid it by adjusting levels. **Circumstantial knowledge:** **Detailed knowledge about:** ● Importance of levelling in different mixing contexts (e.g., studio mixes, live performances) and knowing when to adjust levels for clarity and impact. ●		

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		(b) Panning audio and MIDI tracks	**Brainstorm**: Discuss the role of panning in creating a sense of space and stereo field in a mix. **Demonstrate**: Show students how to adjust the panning of audio and MIDI tracks in a DAW to position elements within the left-right stereo field. **Activity**: Have students practice panning different elements (e.g., drums, guitars, vocals) across the stereo field and listen to how it affects the balance and clarity of the mix.	● Properly pan audio and MIDI tracks within the stereo field to create a balanced and immersive mix. ● Ensure that the panning decisions support the artistic intent and clarity of the mix. ● Utilize mono and stereo tracks effectively, considering the spatial arrangement of instruments and vocals.	The final mix exhibits a balanced and cohesive stereo image, where each track's placement contributes to the overall clarity and spatial arrangement.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain and demonstrate how to pan tracks using the pan controls in a DAW, positioning instruments across the stereo field. **Principles:** The student should explain the principles of: ● Stereo field: Understanding the left-right placement of sounds in the stereo mix. ● Balance and separation: Using panning to avoid overcrowding in the center and creating space for important	The following tools and equipment are to be available: ● Computer ● DAW software with panning capabilities ● Studio monitors or headphones for accurate stereo imaging. ● A wide range of audio and MIDI tracks for panning practice.	

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						elements like vocals and lead instruments. ● Spatial arrangement: Creating the illusion of a live performance space by positioning instruments in the stereo field. **Theories:** The student should explain: ● Haas effect: The perception of sound directionality, using slight delay and panning to create the illusion of a sound coming from one side. ● Panning law: Understanding the level drop that occurs as a signal is panned away from the center and compensating for it with level adjustments.		

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						Circumstantial knowledge: **Detailed knowledge about:** • Adjusting the pan of tracks depending on the style of music, the arrangement, and the desired effect.		
		(c) Adjusting individual frequencies	**Brainstorm**: Lead a discussion about the importance of EQ (Equalization) in shaping the tone and clarity of individual tracks within a mix. **Practical Work**: Demonstrate how to use an equalizer to adjust the frequency range of a track (e.g., cutting low frequencies, boosting high frequencies).	• Properly apply EQ to adjust individual frequencies in audio tracks • Ensure that the frequency adjustments improve the clarity, tonal balance, and overall sound of the mix • Use EQ to fix problems such as low-end rumble, midrange clutter,	The frequency adjustments help to enhance the sound of each track, contributing to a clear, well-balanced mix.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain how to use a parametric equalizer to boost or cut specific frequency ranges. **Principles:** The student should explain the principles of: • Low-cut filter: Removing unnecessary low-end frequencies (e.g., rumble or mic	The following tools and equipment are to be available: • Computer • DAW with built-in EQ tools • Studio monitors or headphones • Various audio tracks to practice frequency adjustments, including vocals, bass, and percussion	

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			Activity: Have students practice EQing individual tracks by making tonal adjustments to address issues like muddiness or harshness.	or harsh high frequencies		handling noise) to clean up the mix. ● Midrange adjustment: Tweaking midrange frequencies to enhance presence and clarity, or to reduce muddiness. ● High-end boost: Adding brightness to a track by boosting higher frequencies, such as adding air to vocals or cymbals. **Theories:** The student should explain: ● Fletcher-munson curve: Understanding how the human ear perceives different frequencies at varying loudness levels. ● Bandwidth and Q factor: Understanding		

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						how the width of a filter affects the number of frequencies it affects and how this influences the sound. ● **Circumstantial knowledge:** **Detailed knowledge about:** ● Adjusting frequencies based on the specific needs of a track (e.g., reducing low-end for vocals, boosting high-end for acoustic instruments).		
	2.2 Processing audio files	(a) Using effect processors	**Brainstorm**: Guide students to discuss the various types of effect processors (e.g., reverb, delay, chorus, flanger) and their uses in shaping the sound of individual tracks	● Apply appropriate effect processors to audio tracks to enhance the mix ● Use different effects creatively to achieve desired sound textures	The effect processors are used effectively to enhance the sound, creating the intended artistic effect without negatively impacting the	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain and demonstrate the application of effect processors in a DAW (e.g., adding reverb, delay, chorus) and	The following tools and equipment are to be available: ● Computer ● DAW software with built-in effect processors or third-party plugins (e.g., Waves, FabFilter)	212

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			or the overall mix. **Demonstrate**: Demonstrate how to apply different effects to audio tracks within a DAW, showing how each effect changes the tone and texture of the sound. **Activity**: Organize students into manageable groups and have them experiment with different effects on various tracks (e.g., applying reverb to vocals, delay to guitars) and listen to how they alter the mix.	(e.g., depth, space, movement) ● Ensure that the use of effects does not overwhelm or clutter the mix	clarity or balance of the mix.	adjusting their parameters. **Principles:** The student should explain the principles of: ● Types of effects: Understanding how different effect processors (reverb, delay, modulation) contribute to the overall mix. ● Wet vs. dry signals: Understanding the balance between the unprocessed (dry) signal and the processed (wet) signal to maintain clarity and cohesion in the mix. ● Effect parameters: Knowing how to adjust key parameters of each effect, such as decay time for	● Studio monitors or headphones for critical listening ● Various audio tracks for experimentation with effects	

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						reverb or feedback for delay. **Theories:** The student should explain: ● Space and depth: How effects like reverb and delay simulate the acoustics of a physical space, creating a sense of depth and dimension in the mix. ● Modulation effects: How modulation effects (e.g., chorus, flanger) create movement and richness in sound. **Circumstantial knowledge: Detailed knowledge about:** ● Recognizing when to use or avoid certain effects based on the style of music,		

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						arrangement, and overall mix context.		
		(b) Using dynamic processors	**Brainstorm**: Discuss the role of dynamic processors (e.g., compressors, expanders, limiters, gates) in controlling the dynamics of audio signals. **Demonstrate**: Demonstrate how to use dynamic processors to control volume fluctuations, smooth out performances, or increase the presence of a sound in the mix. **Activity**: Have students apply compression to a vocal track, gating to a drum track, and limiting on the	● Apply dynamic processors (e.g., compressors, gates) to control audio signal levels and dynamics in tracks. ● Adjust the parameters of dynamic processors (threshold, ratio, attack, release) to achieve the desired effect. ● Ensure that dynamic processing enhances the mix without causing unnatural artifacts or over-processing.	Dynamic processors are used effectively to enhance the mix by controlling volume fluctuations, ensuring clarity, and adding punch where necessary.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain and demonstrate the application of dynamic processors such as compression, gating, and limiting in a DAW. **Principles:** The student should explain the principles of: ● Compression: Understanding how to use compressors to control dynamic range by adjusting threshold, ratio, attack, and release settings. ● Limiting: Using limiters to prevent clipping and maintain	The following tools and equipment are to be available: ● Computer ● DAW software with dynamic processing tools ● Studio monitors or headphones ● Various audio tracks to practice dynamic processing, such as vocals, drums, and bass	

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			master output to observe the impact on the dynamics of the sound.			a consistent output level. ● Gate/expander: Applying gates and expanders to control unwanted noise or to clean up the mix, especially on tracks like drums. **Theories:** The student should explain: ● Dynamic range control: Understanding how dynamic processors manipulate the loudness of a signal over time and how they shape the sound's envelope. ● Sidechain compression: The technique of using sidechain compression to make room for certain elements in the mix,		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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						such as ducking the music to make space for vocals. **Circumstantial knowledge: Detailed knowledge about:** ● Knowing when and how much dynamic processing is appropriate for different musical genres or specific tracks (e.g., aggressive compression for rock vocals, subtle compression for classical music).		
		(c) Adjusting overall frequencies	**Brainstorm**: Guide students to discuss on how frequency adjustment (using EQ) affects the clarity and balance of the entire mix.	● Adjust the frequency balance across the entire mix to ensure clarity, warmth, and cohesiveness ● Use EQ to fix any frequency	The overall mix should sound balanced across all frequency ranges (low, mid, high), with no unwanted frequency	**Knowledge evidence: Detailed knowledge of:** **Method used:** The student should demonstrate the use of EQ to adjust overall frequencies in the mix, targeting problem areas (e.g.,	The following tools and equipment are to be available: ● Computer ● DAW with built-in EQ tools	

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			Demonstration: Demonstrate how to use EQ on the master bus or individual tracks to shape the overall tonal balance of the mix. **Activity**: Organize students into manageable groups and have them apply EQ to the final mix to adjust the overall balance of bass, midrange, and treble, ensuring that no frequency range is overpowering or too weak.	imbalances or muddy areas in the overall mix ● Ensure that the adjustments make the mix more pleasant to listen to without over-emphasizing or cutting any frequency range excessively	buildup or masking of key elements.	reducing low-mid muddiness, brightening vocals). **Principles:** The student should explain the principles of: ● Frequency range: Understanding the different frequency ranges (bass, midrange, treble) and how they contribute to the overall sound. ● High-pass and low-pass filters: Using filters to remove unwanted frequencies (e.g., cutting low-end rumbl or high-frequency hiss). ● Broad vs. narrow EQ adjustments: Knowing when to make broad, gentle adjustments vs.	● Studio monitors or headphones for precise frequency adjustments ● Various tracks for EQ adjustment practice	

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
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						narrow, specific corrections. **Theories:** The student should explain: ● The Equal Loudness Contour: Understanding how human hearing perceives different frequencies at varying loudness levels and how to compensate for this in the mix. ● Phase Cancellation: Recognizing how improper EQ settings can cause phase issues, especially in the low-end frequencies. **Circumstantial knowledge: Detailed knowledge about:** ● Knowing when to apply broad or subtle		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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						frequency adjustments based on the musical genre, mix context, and listening environment.		
		(d) Mixing down or bouncing the song in stereo track	**Brainstorm**: Guide students to discuss on the final step in the mixing process, which is bouncing down or exporting the track to a stereo file for distribution or further production. **Demonstrate**: Demonstrate how to mix down a session to a stereo track, including ensuring proper levels and checking for clipping. **Activity**: Have students bounce their mixed tracks to	● Properly bounce or mix down the final track into a stereo file that represents the full mix with all elements properly balanced ● Ensure that no clipping or distortion occurs during the bounce process	The final stereo mix accurately reflect the desired sound, with all tracks properly mixed, processed, and balanced.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should excplain the steps involved in bouncing or exporting a stereo track from a DAW (e.g., choosing file formats, setting output levels). **Principles:** The student should explain the principles of: ● File formats: Understanding different audio file formats (e.g., WAV, MP3) and when to use them based on the intended purpose of the mix (e.g.,	The following tools and equipment are to be available: ● Computer ● DAW software with exporting or bouncing capabilities ● Studio monitors or headphones to monitor the final bounced mix ● Tools for checking file integrity, such as audio analysers or waveform viewers	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			stereo, ensuring all elements of the mix are captured properly in the export.			mastering, distribution, streaming). ● Level matching: Ensuring that the bounced track does not exceed 0 dB to prevent clipping during export. **Theories:** The student should explain: ● Lossless vs. lossy compression: Understanding the differences between file formats that compress audio data (e.g., MP3) and those that preserve quality (e.g., WAV). **Circumstantial knowledge: Detailed knowledge about:** ● Knowing when to export at high sample rates for mastering or		

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						streaming purposes, and when to use lower sample rates for distribution.		
		(e) Saving the mixed track in the appropriate format	**Brainstorm**: Discuss the various formats in which audio can be saved for different uses (e.g., MP3 for online distribution, WAV for mastering). **Demonstrate**: Demonstrate how to save a mixed track in different formats, adjusting settings like bit depth and sample rate. **Activity**: Have students save their projects in multiple formats for different purposes, ensuring compatibility	● Save the mixed track in an appropriate format based on the intended use (e.g., WAV for mastering, MP3 for streaming) ● Ensure that the file is properly named, organized, and stored for future use	The mixed track is saved in a format that is suitable for its intended use, with proper file naming and organization for easy retrieval.	**Knowledge evidence:** **Detailed knowledge of:** **Method used:** The student should explain on how to save and export the mixed track in the appropriate format for different purposes. **Principles:** The student should explain the principles of: ● File types and purposes: Understanding when to use specific file formats (e.g., MP3 for low-bitrate streaming, WAV for high-quality production). ● Bit depth and sample rate:	The following tools and equipment are to be available: ● Computer ● DAW software with file-saving and exporting capabilities ● Various storage devices for file management (e.g., external drives, cloud storage) ● Knowledge of industry standards for different audio formats and file management	

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		with different distribution platforms.				Knowledge of how to select appropriate bit depth and sample rate for different contexts. **Theories:** The student should explain: ● Audio quality vs. file size: Understanding how different formats affect audio quality and file size, and how to balance these factors for the intended application. **Circumstantial knowledge:** **Detailed knowledge about:** ● Knowing the specific requirements of different platforms and clients when preparing files for delivery (e.g., MP3 for iTunes, WAV for radio).		
3.0 Mixing live sound using	3.1 Perfoming live mixing for	(a) Optimizing monitor	**Demonstration:** Teacher demonstrates	● Students position monitors at	Monitor placement is optimized to	**Knowledge Assessment:**	The following tools and equipment are to be available:	117

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digital console	stage monitoring and side fills speakers	placement for feedback control	proper monitor placement to minimize feedback, considering angles, distances, and microphone orientation. **Practical Activity:** Students experiment with various monitor placements in a simulated or live performance setup to reduce feedback. **Scenario-Based Learning:** Students are given a stage plan and must position monitors effectively while addressing potential feedback issues.	appropriate angles and distances to minimize feedback. • Students identify and correct problematic setups that increase the risk of feedback.	effectively control feedback while maintaining clear audio for performers	The student should explain how to: • Position monitors to reduce sound reflections and feedback • Adjust monitor levels and EQ to further prevent feedback **Principles:** The student should explain principles of: • Feedback loops and their relation to sound direction and levels • Using polar patterns of microphones to reduce feedback risk **Theories:** The student should explain: • The role of stage geometry in monitor placement and feedback control	• Stage monitors and microphones with adjustable settings • Digital or analogue mixer with EQ capabilities • Reference materials on microphone polar patterns and feedback control • Live or simulated performance environment for practice.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			Discussion: Reflect on the relationship between monitor placement, microphone type, and feedback, and discuss strategies for optimal placement.			• The impact of monitor and microphone specifications on feedback **Circumstantial Knowledge:** The student should have detailed knowledge about: • Common feedback frequencies and how to eliminate them using EQ. • Adjusting monitor placement for different stage sizes and setups.		
		(b) Using in-ear monitoring systems (IEMs) for live performances	**Demonstration:** Teacher demonstrates the setup, configuration, and use of IEM systems, including adjusting levels and frequencies for optimal performance.	• Students correctly set up and operate IEM systems for live performances. • Students adjust IEM levels and frequencies for clear, personalized audio monitoring.	IEM systems are properly configured and used to provide clear and reliable monitoring for performers during live performances.	**Knowledge Assessment:** The student should explain how to: • Connect and configure IEM systems. • Adjust volume levels and EQ settings for individual monitoring needs.	The following tools and equipment are to be available: • IEM systems with transmitter and receiver units. • Multiple IEM earbud options for comfort testing. • Digital or analogue mixer with auxiliary	

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			Practical Activity: Students practice connecting and configuring IEM systems, testing for clarity and comfort. **Scenario-Based Learning:** Students manage IEM systems during a simulated or live performance to ensure proper monitoring. **Discussion:** Reflect on the advantages and challenges of using IEM systems and strategies for overcoming common issues such as interference or discomfort.	• Students troubleshoot common IEM issues effectively		**Principles:** The student should explain principles of: • Wireless signal transmission and frequency management in IEM systems • Protecting hearing while maintaining effective monitoring. **Theories:** The student should explain: • The role of IEMs in reducing stage noise and feedback • The impact of personalized monitoring on performance quality. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Selecting appropriate IEM	sends for IEM configuration. • Reference guides on wireless frequency management.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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						systems for different performance scenarios • Avoiding interference with other wireless devices.		
		(c) Balancing individual mixes for performers	**Demonstration:** Teacher demonstrates creating personalized monitor mixes for performers using a digital or analogue mixer, focusing on clarity and balance. **Practical Activity:** Students practice adjusting monitor or in-ear mixes for performers, considering their individual preferences and the overall sound	• Students balance monitor or in-ear mixes to provide clear, customized audio for each performer • Students make adjustments based on performers' feedback during practice or live performance	Individual mixes are balanced to ensure performers hear essential elements clearly, enhancing their performance.	**Knowledge Assessment:** The student should explain how to: • Use mixer auxiliary sends to create individual mixes. • Prioritize key elements for each performer's monitoring needs. **Principles:** The student should explain principles of: • Balancing levels to prevent masking of important sounds • Avoiding excessive volume levels to protect performers' hearing.	The following tools and equipment are to be available: • Digital or analogue mixer with multiple auxiliary sends. • Monitor speakers and in-ear monitoring systems (IEMs). • Simulated performance scenarios with feedback from performers. • Reference materials on mix balancing techniques.	

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			balance. **Scenario-Based Learning:** Students are tasked with balancing mixes for a simulated band setup, addressing specific requests from performers. **Discussion:** Reflect on how individual mixes affect performers' comfort and performance quality.			**Theories:** The student should explain: • The impact of well-balanced individual mixes on overall stage dynamics. • The role of performer feedback in achieving optimal mix balance **Circumstantial Knowledge:** The student should have detailed knowledge about: • Common challenges in balancing mixes for diverse performers • Using EQ and panning to enhance clarity in individual mixes		
		(d) Troubleshooting and resolving real-time monitoring issues	**Demonstration:** Teacher showcases common monitoring issues	• Students identify and diagnose real-time monitoring	Monitoring issues are identified and resolved efficiently to	**Knowledge Assessment:** The student should explain how to:	The following tools and equipment are to be available:	

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			such as signal dropouts, latency, and distorted audio, and demonstrates effective troubleshooting steps. **Practical Activity:** Students practice identifying and resolving monitoring issues in simulated live setups. **Scenario-Based Learning:** Students are presented with real-time monitoring problems (e.g., feedback, latency) and work in teams to resolve them efficiently. **Discussion:**	issues accurately • Students implement appropriate solutions to restore monitoring functionality without interrupting the performance	ensure uninterrupted and clear audio monitoring for performers during live setups.	Identify signs of common monitoring issues. Adjust mixer settings, cables, and IEM systems to resolve problems. **Principles:** The student should explain principles of: Signal flow in monitoring systems Reducing latency and distortion in real-time audio. **Theories:** The student should explain: The causes of feedback loops and latency in live setups The impact of monitoring clarity on live performance quality. **Circumstantial Knowledge:**	• Digital or analogue mixer with monitoring capabilities. • IEM systems and monitor speakers. • Diagnostic tools (e.g., spectrum analysers, latency testers). • Reference materials on troubleshooting audio systems.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Reflect on strategies for preventing monitoring issues and the importance of quick resolution during live performances.			The student should have detailed knowledge about: Using diagnostic tools like signal analysers to identify issues. Managing wireless interference in IEM systems.		
	3.2 Performing live mixing for front-of-house (FoH) speakers	(a) Setting levels, EQ, and dynamics for clarity and balance	**Demonstration:** Teacher demonstrates adjusting levels, applying EQ, and configuring dynamics processors (e.g., compressors, limiters) to achieve a clear and balanced mix. **Practical Activity:** Students adjust track levels, apply EQ to remove unwanted frequencies, and use dynamics processing to	• Students successfully adjust levels to balance all tracks in the mix. • Students use EQ to enhance desired frequencies and remove muddiness or harshness. • Students apply appropriate dynamics processing to control peaks, maintain consistent levels, and improve clarity.	Levels, EQ, and dynamics are adjusted to achieve a clear, balanced mix without distortion or clipping.	**Knowledge Assessment:** The student should explain how to: • Use EQ to enhance or remove specific frequencies for clarity • Apply compression and limiting to manage dynamics and avoid clipping. **Principles:** The student should explain principles of: • Balancing track levels to achieve an even mix. • Using EQ to create space and separation for each	The following tools and equipment are to be available: • DAW software with built-in EQ and dynamics processing tools (e.g., Logic Pro, Pro Tools, Ableton Live). • Studio monitors or high-quality headphones for critical listening. • Reference tracks for comparison to professional mixes. • Plugins for advanced EQ and dynamic processing (e.g., FabFilter, Waves).	107

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			control volume inconsistencies. **Scenario-Based Learning:** Students are given a multi-track session and must balance levels, EQ, and dynamics to create a cohesive mix. **Discussion:** Reflect on the importance of maintaining clarity and balance in audio production and how it affects the listener's perception.			track in the frequency spectrum. **Theories:** The student should explain: • The role of dynamics in achieving consistency across a mix • The impact of tonal balance on the overall quality of the audio production. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Identifying problem frequencies and resolving conflicts between instruments • Setting attack and release times for compressors to suit		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						different instruments or vocals.		
		(b) Blending instruments and vocals for a cohesive sound	**Demonstration:** Teacher demonstrates techniques for blending instruments and vocals, including volume balancing, panning, EQ adjustments, and reverb application. **Practical Activity:** Students work on multi-track projects, blending vocals and instruments to achieve a unified sound. **Scenario-Based Learning:** Students are tasked with creating a mix for	• Students successfully balance instrument and vocal levels, ensuring no track overpowers another. • Students use EQ to carve out space for each element in the frequency spectrum. • Students apply panning and reverb/delay to create depth and space.	Instruments and vocals are blended harmoniously, with clarity and balance across the mix.	**Knowledge Assessment:** The student should explain how to: • Use EQ to prevent frequency clashes between instruments and vocals. • Apply effects (e.g., reverb, delay) to create depth without overwhelming the mix. **Principles:** The student should explain principles of: • Balancing levels to maintain clarity and emotional impact • Panning and spatial placement to create a natural stereo field. **Theories:**	The following tools and equipment are to be available: • DAW software with mixing tools (e.g., faders, EQ, reverb, delay). • Studio monitors or headphones for accurate sound representation. • Plugins for advanced mixing (e.g., Waves, FabFilter, iZotope). • Reference tracks from professional mixes.	

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
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			a specific genre, ensuring that instruments and vocals complement each other. **Discussion:** Reflect on the challenges of achieving a cohesive mix and how blending affects the emotional impact of a song.			The student should explain: • The psychological impact of a cohesive mix on the listener • The role of frequency masking and how to resolve it. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Adjusting effects to suit different genres and styles. • Working with reference tracks to guide blending decisions.		
		(c) Managing feedback, and delays during the performance	**Demonstration:** Teacher demonstrates methods for identifying and resolving feedback issues, such as adjusting mic placement, EQ filters, and	• Students successfully identify the sources of feedback and resolve them without disrupting the performance.	Feedback and delays are effectively managed to ensure a seamless and high-quality live performance.	**Knowledge Assessment:** The student should explain how to: • Identify and address common causes of feedback in live sound. • Use delay processors to align	The following tools and equipment are to be available: • Sound system (microphones, speakers, monitors). • Digital or analog mixers with EQ and delay controls.	

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			gain levels. They also demonstrate managing delays using digital effects processors or DAW software. **Practical Activity:** Students manage a simulated or live performance scenario, addressing feedback and delays in real time. **Scenario-Based Learning:** Students are tasked with troubleshooting a performance setup to eliminate feedback and synchronize delays for optimal sound.	• Students adjust delay settings to ensure synchronization and clarity in the sound system. • Students demonstrate the use of EQ to eliminate problem frequencies contributing to feedback.		sound for live performances. **Principles:** The student should explain principles of: • Gain structure and how it affects feedback. • Delay timing to match venue acoustics and synchronization. **Theories:** The student should explain: • The relationship between mic placement, speaker positioning, and feedback • The role of delay synchronization in maintaining sound clarity **Circumstantial Knowledge:** The student should have detailed knowledge about:	• Feedback suppressors or advanced EQ tools. • Simulated or live performance environment for practice.	

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
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			Discussion: Reflect on the causes of feedback and delays in live performances and strategies for preventing and managing them.			• Using graphic or parametric EQ to address problem frequencies • Managing latency issues in live sound setups.		
	3.3 Managing sound reinforcement strategies	(a) Managing wireless frequencies and avoiding interference	**Demonstration:** Teacher demonstrates setting up wireless systems, scanning for available frequencies, and avoiding interference. **Practical Activity:** Students practice assigning frequencies to wireless microphones, in-ear monitors (IEMs), and other devices in a simulated environment.	• Students successfully assign and manage wireless frequencies, avoiding conflicts and interference. • Students resolve wireless issues by identifying and reassigning problematic frequencies.	Wireless frequencies are effectively managed to ensure stable and interference-free audio transmission during performances.	**Knowledge Assessment:** The student should explain how to: • Scan for and assign appropriate wireless frequencies • Identify and resolve sources of interference. **Principles:** The student should explain principles of: • Wireless spectrum allocation and frequency coordination • Minimizing interference by proper antenna placement and	The following tools and equipment are to be available: • Wireless microphones, IEM systems, and receivers. • Frequency scanners or coordination software. • Reference guides on local wireless spectrum regulations. • Simulated or live performance environment for practice.	92

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
				Process Assessment	Services Assessment	Knowledge Assessment		
			Scenario-Based Learning: Students resolve wireless interference issues in a simulated live performance setup. **Discussion:** Discuss the impact of frequency management on audio quality and strategies to mitigate interference during live events.			power management. **Theories:** The student should explain: • The relationship between frequency bands, device compatibility, and interference • The role of line-of-sight and distance in wireless performance. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Regulatory guidelines for wireless frequency use in specific regions • Utilizing frequency coordination tools to optimize system performance.		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
		(b) Implementing gain structure strategies for large venues	**Demonstration:** Teacher demonstrates setting proper gain structure from input to output across the audio system for a large venue. **Practical Activity:** Students practice setting gain levels on mixers, amplifiers, and processors to ensure optimal sound quality and headroom. **Scenario-Based Learning:** Students troubleshoot audio distortion, noise, or feedback caused by improper gain staging in a simulated large venue setup.	• Students set proper gain levels for each component in the audio chain. • Students identify and correct issues related to improper gain staging (e.g., distortion, noise).	Gain structure is optimized to ensure clear, distortion-free, and balanced sound in a large venue.	**Knowledge Assessment:** The student should explain how to: • Balance input and output levels across devices. • Use meters and indicators to monitor signal strength. **Principles:** The student should explain principles of: • Headroom management and avoiding signal clipping • Signal-to-noise ratio optimization. **Theories:** The student should explain: • The relationship between gain staging and sound system performance • The impact of improper gain	The following tools and equipment are to be available: • Digital or analog mixer with gain controls • Amplifiers, processors, and loudspeakers. • Measurement tools like SPL meters and signal analysers • Simulated large venue environment or real-world practice setup.	

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
				Process Assessment	Services Assessment	Knowledge Assessment		
			Discussion: Analyse the importance of maintaining proper gain structure to achieve clarity and prevent system overload.			structure on live audio quality. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Using compressors and limiters to maintain consistent levels • Adjusting gain for different venue acoustics and SPL requirements.		
		(c) Collaborating with lighting and stage teams for integrated productions	**Demonstration:** Teacher showcases effective communication and coordination techniques between sound, lighting, and stage teams. **Practical Activity:** Students engage in simulated production setups	• Students demonstrate effective communication and teamwork with lighting and stage teams. • Students coordinate sound cues with lighting changes and stage movements.	Sound operations are seamlessly integrated with lighting and stage elements to enhance the overall production quality.	**Knowledge Assessment:** The student should explain how to: • Collaborate with other teams during pre-show planning and rehearsals. • Use cue sheets and communication tools for real-time coordination. **Principles:** The student should explain principles of:	The following tools and equipment are to be available: • Audio, lighting, and stage equipment. • Communication tools (e.g., intercom systems, cue software). • Production cue sheets and rehearsal schedules. • Simulated or real-world integrated production environment.	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			where they work closely with lighting and stage teams to synchronize sound and visual elements. **Scenario-Based Learning:** Present scenarios requiring real-time decision-making and adjustments to integrate sound, lighting, and stage effects. **Discussion:** Reflect on the challenges and benefits of interdisciplinary collaboration in live productions.			• Timing and synchronization between sound and visual effects • Adapting to dynamic changes during live performances. **Theories:** The student should explain: • The role of sound, lighting, and staging in creating a cohesive audience experience • The impact of collaborative workflows on production efficiency. **Circumstantial Knowledge:** The student should have detailed knowledge about: • Common communication protocols and tools		

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
				Process Assessment	Services Assessment	Knowledge Assessment		
						for production teams • Resolving conflicts between sound and visual elements during live events.		

FORM FOUR

Table 6: *Detailed Contents for Form Four*

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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1.0 Managing sound acoustic treatment	1.1 Understanding acoustic principles	(a) Explaining the basics of sound behaviour	**Teaching and Learning Methods for Assembling a Personal Computer System: Brainstorm:** Facilitate group discussions to identify key characteristics of sound waves, such as frequency, amplitude, and wavelength. **Practical Work:** Use sound generators and visualization tools (e.g., oscilloscopes, audio spectrograms) to demonstrate sound behaviors like reflection,	• Identify and explain sound wave properties. • Demonstrate sound behavior in various conditions. • Differentiate between direct sound, reflected sound, and reverberation.	Ability to analyse sound behaviors accurately in practical scenarios.	**Knowledge evidence: Detailed knowledge of: Method used:** The student should explain how sound interacts with different surfaces. **Principles:** • Describe the principles of sound propagation. • Explain how sound reflection, absorption, and diffraction occur. **Theories:** The student should do the following: • Define the characteristics of sound waves.	The following tools and equipment are to be available: • Computer • Sound generators • Oscilloscopes and spectrogram software • Reflective, absorptive, and diffusive surfaces for experiments	152

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			absorption, and diffraction. **Activity:** Organize students into groups to conduct experiments illustrating sound behavior in different environments (e.g., open spaces and enclosed rooms).			• Explain the impact of sound behavior on acoustic environments. **Circumstantial knowledge: Detailed knowledge about:** • Detail safety precautions when working with sound equipment. • Explain the proper handling of audio tools and devices.		

		(b) Analysing the fundamentals of room acoustics	**Brainstorm**: Teach concepts like reverberation time, standing waves, and flutter echoes. **Practical Work**: Guide students in analyzing real-life examples of rooms with good and poor acoustics. **Activity**: Organize students into manageable groups, provide them with SPL meters, and have them conduct acoustic measurements and analyse the results.	• Measure room dimensions and identify acoustic challenges. • Analyse the impact of room shapes and materials on sound quality.	Ability to evaluate and report on acoustic issues in a given space.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to measure room acoustics. **Principles:** The student should explain the principles of: • Analysing the influence of room geometry and materials on acoustics. • Testing acoustic properties such as reverberation and echo. **Theories:** The student should: • Explain the behaviour of sound in enclosed spaces. • Identify factors contributing to acoustic problems. **Circumstantial knowledge:** Detailed knowledge about:	The following tools and equipment are to be available: • Personal computer. • SPL meters and analysis software. • Measurement microphones. • Room simulation tools.	

						• Safety guidelines for conducting acoustic measurements.		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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		(c) Exploring tools and materials for acoustic treatment	**Brainstorm:** Discuss types of acoustic treatments, such as absorbers, diffusers, and bass traps. **Practical Work:** Guide students in finding the properties of different materials used for acoustic treatment. **Activity:** Organize students into manageable groups, and have them test and compare the effectiveness of various acoustic materials.	• Identify appropriate tools and materials for specific acoustic challenges. • Demonstrate the usage of acoustic treatment tools.	Selection of tools and materials meets the acoustic needs of a space.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to choose and apply acoustic treatment tools. **Principles:** The student should: • Describe the functions of absorbers, diffusers, and bass traps. • Explain the criteria for selecting acoustic materials. **Theories:** The student should: • Discuss the interaction of sound with various materials. • Explain the importance of using specific	The following tools and equipment are to be available: • Acoustic panels, foam, and diffusers. • Bass traps. • Material testing kits.	

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						tools for different applications. **Circumstantial knowledge: Detailed knowledge about:** Safety handling and storage of acoustic tools and materials.		
	1.2 Designing and implementing acoustic treatment	(a) Assessing acoustic needs	**Brainstorm**: Facilitate a discussion encouraging students to share ideas about common acoustic challenges in different environment. Guide students to identify factors such as room size, shape, materials and external noise sources that influence acoustic performance. **Practical Work**: Guide students in	• Identify acoustic challenges through measurement and observation. • Recommend treatment strategies based on assessment findings.	Produce an accurate and comprehensive acoustic needs assessment report.	**Knowledge evidence: Detailed knowledge of: Method used:** The student should explain steps in conducting an acoustic needs analysis. **Principles:** The student should explain the principles of: • Identifying acoustic problems. • Matching acoustic needs with treatment options.	The following tools and equipment are to be available: • Acoustic analysis tools. • Guidelines for acoustic assessments.	177

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			analysing acoustic conditions in various spaces using decibel meters or frequency analysers for hands-on measurement of sound properties. **Activity**: Organize students into manageable groups, and assign each group a specific room or space to assess. Instruct them to: 1. Measure sound levels and frequency response. 2. Note any acoustic challenges like echoes or excessive noise. 3. Document their findings and			**Theories:** The student should explain: • The differences between various acoustic challenges (e.g., echoes, reverberation, noise leakage). • The types of acoustic materials and their specific applications. • The ways of assessing acoustic needs for different spaces. • The practical use of acoustic treatment methods in real-world scenarios. **Circumstantial knowledge:** Detailed knowledge about:		

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			prepare a breaf presentation.			• Safety measures during the assessment process • Proper techniques for handling and storing acoustic materials		
		(b) Installing acoustic treatment	**Brainstorm**: Facilitate a discussion to encourage students to share ideas about effective ways to install acoustic treatments in different environments. Prompt them to think about factors such as: The purpose of the acoustic treatment; The best placement of acoustic panels, diffusers, and bass traps; and Challenges they	• Install treatment tools correctly and safely. • Ensure proper placement of acoustic panels and other tools.	Installed treatments effectively address identified acoustic issues.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the steps involved in installing acoustic treatments. **Principles:** The student should explain the principles of: • Maintaining computer hardware. • Test computer hardware. • Dismantling and assembling	The following tools and equipment are to be available: • Acoustic treatment materials (e.g., foam panels, bass traps, diffusers, absorbers). • Measuring tools: (Measuring tape; Spirit level; Laser measurer) • Cutting tools: (Utility knife or scissors; Circular saw or jigsaw) • Fastening tools: (Screwdrivers or power drills; Staple gun; Adhesive applicator or glue gun)	

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			might face during installation and possible solutions. **Practical Work**: Guide students in hands-on activities such as: Measuring and marking walls, ceilings, and other surfaces for precise placement of acoustic materials; Installing panels, traps, or diffusers using appropriate tools and techniques; and Ensuring the stability and safety of installed treatments. **Activity**: Organise students into manageable groups and assign them specific spaces to			a computer hardware. **Theories:** The student should explain: • The differences between various acoustic treatment materials • The types of acoustic treatments and their specific purposes • The ways of determining the correct placement of acoustic treatments for optimal effectiveness. • The practical use of tools and techniques for successful installation. **Circumstantial knowledge:**	• Marking tools: (Pencil or chalk) • Other tools: (Ladder or step stool; Clamps) • Power tools: (Drill with different bits; Sander) • Protective wear: Safety gloves; Safety goggles; Dust mask or respirator; Hard hat; and Non-slip footwear)	

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			install acoustic treatments.			Detailed knowledge about: • Necessary measures to ensure safety during the installation process • Proper handling, storage, and care of acoustic materials to avoid damage and ensure durability		
		(c) Optimizing room acoustics	**Brainstorm**: Facilitate a discussion to encourage students to explore ideas about optimizing room acoustics. Prompt them to think about: Factors affecting room acoustics; Solutions for improving sound quality; and Common	• Remove existing acoustic treatments or rearrange furniture to assess their impact on the room's sound. • Identify acoustic problems. • Swap ineffective or poorly	Optimization results align with intended acoustic goals.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain methods for optimizing treated spaces. **Principles:** The student should: • Describe techniques for balancing sound distribution.	The following tools and equipment are to be available: • Computer set. • Digital analogue multimeters. • Oscilloscope. • Tool kit. • Work bench. • Work bench light. • Gloves. • Overcoat / Overall. • Boots.	

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			acoustic problems. **Practical Work**: Guide students in measuring room acoustics; Identifying problem areas by testing for reflections, resonances, and sound diffusion; and Implementing changes to optimise acoustics. **Activity**: Organise students into manageable groups and assign them a specific room to optimise. Instruct each group to: Assess the acoustic performance of the room; Identify problem areas; Make adjustments;	placed acoustic materials with more suitable options. • Combine various acoustic elements (e.g., absorbers, diffusers, and bass traps) to create a balanced sound environment. • Evaluate the optimised acoustics using sound level meters, frequency analysers, or subjective listening tests.		• Explain the importance (of regular acoustic evaluations. **Theories:** The student should explain: • The differences between various acoustic challenges • The types of acoustic treatments used for optimisation • The ways of identifying problem areas in a room and strategies for optimisation. • The practical use of tools and techniques for testing and adjusting acoustics. **Circumstantial knowledge:** Detailed knowledge about:		

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			Document their process; and present their findings.			• Safety use of tools • Proper storage, handling, and installation of delicate materials		
2.0 Performing music mastering	2.1 Refining overall music	(a) Preparing audio track	**Brainstorm**: Facilitate group discussions on the purpose of preparing an audio track, focusing on cleaning, organizing, and optimizing for mastering. **Practical Work**: Guide students in hands-on preparation of audio tracks, including normalization and arrangement within a Digital Audio Workstation (DAW). **Activity**: Organize	• Select tools and plugins for track preparation • Organize and clean audio tracks • Ensure proper audio levels for mastering • Observe safe operation of DAW and plugins	Prepared audio tracks meet mastering requirements and are free from clipping or noise.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the steps involved in preparing an audio track. **Principles:** The student should explain the principles of: • Gain staging to avoid clipping or distortion in the mastering phase • Equalization and compression for achieving a balanced and consistent track	The following tools and equipment are to be available: • Digital tools and software: A reliable DAW; Audio editing plugins for EQ, compression, noise reduction, and limiting; and Spectral analysis and metering tools for monitoring levels and frequencies. • Hardware Equipment: Audio interface for high-quality input and output; Studio monitors or headphones for accurate sound monitoring; and MIDI controllers	117

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			students into groups, provide them with raw audio tracks, and have them prepare the tracks for mastering, checking for noise and balance.			• Exporting audio with appropriate bit depth and sample rate to preserve quality **Theories:** The student should explain: • The differences between raw and processed audio tracks and their implications for mastering. • The types of audio issues (e.g., noise, frequency imbalance) and their corrective techniques. • The ways of ensuring compatibility between the prepared audio and various playback systems.	for fine-tuning track details (optional). • Additional tools: External storage devices for backing up audio files; and Cables, adapters, and power supplies to connect and operate equipment reliably.	

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						• The practical use of DAWs and plugins for editing, cleaning, and enhancing audio **Circumstantial knowledge:** Detailed knowledge about: • Protecting hearing by monitoring at safe volume levels and using appropriate equipment		
		(b) Exporting mixed track to the mastering software	**Brainstorm**: Lead students into discussion on the purpose of exporting mixed tracks and the requirements for mastering software compatibility. **Practical Work**: Guide students in demonstrating exporting tracks	• Select export settings (e.g., file format, resolution, sample rate) • Verify track integrity before exporting • Ensure compatibility with mastering software	Exported tracks align with specifications for mastering software and retain audio quality.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to export mixed tracks with optimal settings. **Principles:** The student should: • Discuss file formats (WAV,	The following tools and equipment are to be available: • Computer • DAW software with export functionality. • Tutorials on file formats and export settings • Examples of exported tracks in various formats	

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			from a DAW in various formats suitable for mastering. **Activity**: Organize students into manageable groups and have them practice exporting tracks with different file settings and verify compatibility with mastering software.			AIFF) and their impact on mastering quality. • Explain the role of dithering • Explain the principle of leaving headroom during export process **Theories:** The student should explain how sample rates and bit depths affect audio fidelity. **Circumstantial knowledge:** Detailed knowledge about: • Identify issues with file corruption or incompatibility during export.		
		(c) Making final levelling adjustment	**Brainstorm**: Facilitate discussions on the importance of final levelling adjustments for	• Use metering tools to measure track levels	Tracks exhibit balanced levels suitable for mastering without distortion.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should	The following tools and equipment are to be available: • Computer • Studio monitors	

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			consistent track output. **Practical Work**: Guide students in applying final levelling adjustments using volume automation and metering tools. **Activity**: Organize students into manageable groups and have them analyse and adjust the levels of tracks to achieve balance without distortion or clipping.	• Apply adjustments to achieve balanced loudness • Verify dynamic range and avoid clipping		explain how to adjust track levels for consistency. **Principles:** The student should explain the principles of: • Maintaining a uniform loudness level throughout the track to avoid abrupt volume changes. • Preserving the track's dynamic range while ensuring it meets the loudness standards for its intended medium. • Using calibrated studio monitors or high-quality headphones to make precise adjustments	• High-quality headphones • Audio interface • Digital Audio Workstation (DAW) • Loudness meters • Peak limiters and compressors • Reference tracks loaded in the DAW for comparison	

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						Theories: The student should explain: • Differences between dynamic range and perceived loudness, and how they interact in mastering. • Types of metering tools and their applications in levelling adjustments • Ways of balancing loudness across different playback systems. • Use of limiters, compressors, and volume automation for precise control over the final track level. **Circumstantial knowledge:**		

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						Detailed knowledge about: • Monitoring at safe volume levels to prevent hearing damage during prolonged sessions. • Avoiding overuse of limiting and compression to maintain the integrity of the track • Regularly saving project files to avoid data loss during adjustments		
	2.2 Enhancing stereo image	(a) Performing stereo widening	**Brainstorm**: Facilitate group discussions on techniques and tools used for stereo widening in audio production. **Practical Work**: Guide students in using stereo	• Select stereo widening tools and plug-ins • Apply stereo widening to tracks • Evaluate the track for balance and clarity	Tracks exhibit enhanced stereo image without phasing or balance issues.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to apply stereo widening techniques.	The following tools and equipment are to be available: • Computer • Stereo imaging tools and plug-ins • Reference tracks with a balanced stereo image	177

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			imaging tools and plug-ins to widen the stereo field of a track. **Activity**: Organize students into groups, provide them with tracks, and have them apply stereo widening techniques, ensuring clarity and balance.			**Principles:** The student should explain the principle of stereo imaging in creating a wider and fuller sound. **Theories:** The student should: • Explain how phase correlation and stereo field adjustments impact the listening experience **Circumstantial knowledge:** Detailed knowledge about: • Understanding potential issues, such as phase cancellation or over-widening.	• Tutorials on stereo widening techniques	
		(b) Using mastering plug-ins to enhance track (Equalizer, Compressor, and Limiter)	**Brainstorm**: Discuss the purpose and application of equalizers, compressors, and limiters in	• Select appropriate mastering plug-ins • Adjust EQ for	Enhanced tracks exhibit balanced frequencies, controlled dynamics, and	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the use of	The following tools and equipment are to be available: • Computer • Mastering plug-ins (EQ, compressor, limiter)	

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			mastering. **Practical Work**: Guide students in using mastering plug-ins to adjust frequency balance, dynamics, and loudness. **Activity**: Organize students into manageable groups, and have them practice using mastering plug-ins on tracks, ensuring proper application without distortion or clipping.	frequency balance • Apply compression for dynamic control • Use a limiter to achieve desired loudness	appropriate loudness.	EQ, compressors, and limiters in mastering. **Principles:** The student should explain the principles of maintaining balance and consistency in mastered tracks. **Theories:** The student should explain the role of dynamics and frequency adjustment in audio mastering. **Circumstantial knowledge:** Detailed knowledge about: Identifying challenges such as over-compression or frequency masking.	• Audio tracks for mastering practice • Tutorials on using EQ, compressors, and limiters	
		(c) Making final dynamic adjustment	**Brainstorm**: Facilitate discussions on the importance of final dynamic adjustments in mastering.	• Measure dynamic range using metering tools • Adjust dynamics to	Tracks exhibit optimal dynamic range and consistent loudness across playback systems.	**Knowledge evidence:** Detailed knowledge of:	The following tools and equipment are to be available: • Digital Audio Workstation (DAW)	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
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			Practical Work: Guide students in using metering tools and automation for final dynamic adjustments. **Activity**: Organize students into manageable groups and have them adjust dynamics for a mastered track, ensuring optimal loudness and consistency across playback systems.	optimize loudness and consistency • Verify final track quality across playback systems		**Method used:** The students should explain: • The steps involved in adjusting the dynamics of a stereo mix. • The use of compression, expansion, and automation to achieve a polished and cohesive sound. • How dynamic adjustments contribute to the overall clarity, impact, and balance of the stereo image. **Principles:** The students should explain the principles of:	• Compression plugins • Multiband compression tools • Stereo imaging tools • High-quality studio monitors with accurate stereo imaging for precise monitoring • Professional-grade headphones to cross-check stereo field adjustments • Audio interface with low latency for real-time adjustments	

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						• Maintaining a balance between loud and quiet sections to create an engaging listening experience. • Ensuring that dynamic adjustments do not cause imbalance. • Applying dynamic adjustments in a subtle way to preserve the natural feel and tone of the mix. • Using appropriate settings to avoid over-compression or pumping effects.		

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						Theories: The student should explain theories about: • Compressors, expanders, and limiters, and their roles in dynamic adjustments. • Compression techniques and their specific applications. • Enhancing dynamic range while maintaining balance in the stereo image. **Circumstantial knowledge:** Detailed knowledge about: • Monitoring at safe volume levels to prevent		

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						hearing fatigue or damage. ● Avoiding excessive compression, which can result in audio distortion or artifacts.		
	2.3 Rendering final product	(a) Preparing track for bouncing process	**Brainstorm**: Facilitate group discussions about the bouncing process and the importance of organizing audio tracks before rendering. **Practical Work**: Guide students through steps like consolidating tracks, applying fades, and checking levels before bouncing. **Activity**: Provide students with a multi-track project and have them prepare it	● Consolidate and organize audio tracks ● Apply necessary fades and check levels ● Ensure effects and automation are correctly applied	Tracks are ready for rendering, with all adjustments accurately applied and no technical issues.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the process of: ● The workflow for preparing a track for bouncing, including final checks and rendering settings. ● The use of automation to adjust volume, panning, and	The following tools and equipment are to be available: ● Digital Audio Workstation (DAW) ● Compression plugins ● Multiband compression tools ● Stereo imaging tools ● High-quality studio monitors with accurate stereo imaging for precise monitoring	98

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			for the bouncing process.			effects before bouncing. • The importance of exporting in the correct format based on the intended platform or medium. **Principles:** The student should explain the principles of: • File optimization: Ensuring the project is free from unnecessary tracks, unused plugins, and muted elements to optimize processing during the bounce.	• Professional-grade headphones to cross-check stereo field adjustments • Audio interface with low latency for real-time adjustments	

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						• Signal Integrity: Maintaining clean signal flow by removing any unwanted noise, clipping, or distortion before bouncing. **Theories:** The student should explain: • Differences between real-time and offline bouncing, and when to use each. • Ways of checking the track for errors before bouncing, such as using metering tools to identify peaks or out-		

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						of-phase audio. **Circumstantial knowledge:** Detailed knowledge about: - Avoiding interruptions during the bouncing process. - Ensuring backups of the project are made before starting the bounce to prevent data loss.		
		(b) Choosing appropriate format for the final project (WAV, MP3, AAC, WMA, and AIFF)	**Brainstorm**: Discuss various audio formats, their uses, and their advantages and disadvantages. **Practical Work**: Guide students in selecting and exporting	- Compare audio formats and determine their suitability for specific scenarios - Export tracks in the	Final product meets the required format specifications and maintains quality as per production's guidelines.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain: The characteristics of various	The following tools and equipment are to be available: - High-quality studio monitors or headphones - External storage drives	37

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			projects in different audio formats based on specific use cases. **Activity**: Provide projects and ask students to export them in multiple formats, explaining their choices.	selected format		audio file formats. • The specific use cases for each format eg.(WAV, MP3, AIFF). • The steps to select and export audio in the correct format based on the project's intended distribution platform or medium. **Principles:** The student should explain the principles of: • Choosing formats that are compatible with playback devices, streaming platforms, or	• Digital Audio Workstation (DAW) • Audio Conversion Software	

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						specific client needs.		
						• Adhering to industry standards for audio delivery, such as using WAV for mastering and MP3 for online distribution.		
						• Using uncompressed formats (e.g., WAV, AIFF) to preserve the original quality of the audio for archival purposes.		
						Theories: The student should explain: • Differences between lossless formats and lossy formats, and their		

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						impact on sound quality.		
						• Types of compression methods and their effect on file size and quality.		
						• Use of bit depth and sample rate settings in maintaining audio integrity during format conversion.		
						Circumstantial knowledge: Detailed knowledge about:		
						• Safety precautions during exporting: Verifying the export settings to avoid errors; and Ensuring the export process is uninterrupted		

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						to prevent corrupted files. ● Properly naming and organizing files to prevent confusion during distribution.		
		(c) Saving the project in the designated saver	**Brainstorm**: Facilitate discussions on the importance of proper file organization and backup strategies. **Practical Work**: Guide students in saving and organizing projects in designated folders or storage devices. **Activity**: Provide students with projects to save and back up on various	● Save the project in the designated folder or device ● Verify that all associated files are saved correctly ● Implement backup strategies to avoid data loss	Projects are saved and organized correctly, with backups available as needed.	**Knowledge evidence:** Detailed knowledge of: **Method used:** Students should explain: ● The importance of saving projects in the correct location to ensure easy access and proper organization. ● The steps to save a project in various file formats and	The following tools and equipment are to be available: ● Computer ● Digital audio workstation (DAW) ● External hard drives ● Cloud storage services	

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			platforms, such as cloud storage and external drives.			folders designated for backups, sharing, or archiving. • The use of version control and naming conventions (e.g., version numbers or dates) to track progress and avoid overwriting files. **Principles:** Students should explain the principles of: • Data management: Properly organizing files into designated folders. • File security: Ensuring		

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						projects are saved in multiple locations to protect against data loss. • Format preservation: Saving files in formats that retain all project details. **Theories:** Students should explain: • Differences between saving a project as a session file and exporting audio files. • Types of backup solutions (e.g., local storage, external drives, cloud services) and their		

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						advantages in project security.		
						• Ways of organizing project folders, including subfolders for audio, plugin presets, and exported files.		
						• Use of autosave and manual save functions in DAWs.		
						Detailed Knowledge About:		
						• Regularly saving progress to avoid losing changes during unexpected software crashes.		
						• Verifying the save location to ensure the		

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						project file is not misplaced or saved in temporary directories. ● Checking file integrity after saving to ensure the project opens correctly without missing elements.		
3.0 Archiving musical works	3.1 Registering for the National Art Council	(a) Understanding the National Art Council (BASATA)	**Brainstorm**: Facilitate group discussions to explore the role of the National Art Council (BASATA) in the music industry and its importance for musicians in registering their works. **Practical Work**: Guide students	● Understand BASATA's role and functions ● Assess understanding of the legal and financial benefits of BASATA membership ● Demonstrate the ability to explain the BASATA	Ensure students understand how BASATA's services support musicians' rights and work registration.	**Knowledge evidence: Detailed knowledge of: Method used:** The student should explain how BASATA functions and the process of registering musical works. **Principles:** The student should explain the principles of:	The following tools and equipment are to be available: ● BASATA registration guides ● Example registration forms ● Access to online BASATA registration portal (if applicable)	108

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			through the process of identifying the membership benefits and responsibilities associated with BASATA registration. **Activity**: Organize students into manageable groups and have them research the functions of BASATA, then present their findings, focusing on how BASATA supports the music and sound industry.	registration process		● BASATA's role in protecting musical works. ● The importance of registering with BASATA for legal protection. **Theories:** The student should explain: ● The differences between BASATA membership types. ● The process of registering works with BASATA and its implications for music rights. **Circumstantial knowledge:** Detailed knowledge about: ● Detailed knowledge about safety precautions when registering works with BASATA.		

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				Process Assessment	Services Assessment	Knowledge Assessment		
						● Safe handling of personal and professional information during registration.		
		(b) Filling registration form	**Brainstorm**: Facilitate group discussions on the key fields in the BASATA registration form and their significance. **Practical Work**: Guide students through the process of filling out the BASATA registration form, ensuring accuracy in completing all required sections. **Activity**: Organize students into manageable groups and assign each group to fill out a sample BASATA	● Assess the ability to correctly fill out the BASATA registration form ● Ensure the form is completed accurately, with all necessary fields filled in	The forms are prepared and submitted correctly, fully completed in accordance with BASATA regulations and requirements.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to fill out the BASATA registration form. **Principles:** The student should explain the principles of: ● Completing forms accurately and with attention to detail. ● Understanding the importance of transparency when providing information. **Theories:** The student should explain:	The following tools and equipment are to be available: ● BASATA registration forms (physical or digital) ● Examples of completed forms ● Access to online resources or tutorials for filling forms	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			registration form, ensuring they understand each section's purpose.			● The types of information required on the registration form. ● The differences between personal details and work-related information sections. ● The importance of submitting a complete and accurate form. **Circumstantial knowledge:** Detailed knowledge about: ● The importance of double-checking details before submission. ● Safe handling of personal data when filling out forms.		
		(c) Submitting required attachments	**Brainstorm**: Facilitate a discussion on the types of attachments	**The students should be able to:** ● Assess the ability to	The submission package complies with BASATA's requirements	**Knowledge evidence:** Detailed knowledge of:	The following tools and equipment are to be available:	

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Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			required by BASATA and why each one is important (e.g., ID documents, work samples). **Practical Work**: Guide students through the process of assembling and organizing the necessary attachments, ensuring they meet BASATA's submission guidelines. **Activity**: Organize students into manageable groups and assign tasks to gather and prepare the required attachments for a mock BASATA registration.	correctly gather and organize the required attachments ● Ensure attachments meet BASATA's submission guidelines (e.g., file format, resolution, and quality)	and guidelines for submitting attachments.	**Method used:** The students should explain the process of submitting required attachments for BASATA registration. **Principles:** The students should explain the principles of: ● The importance of attaching supporting documents such as ID and work samples. ● Compliance with BASATA's document submission standards. **Theories:** The student should explain: ● The types of attachments required for BASATA registration (e.g., personal	● Checklists for required attachments ● Sample attachments and work samples for practice ● BASATA submission portal (if applicable) for digital submissions	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						identification, work samples, proof of ownership).		
						● The role of each attachment in the registration process.		
						● The best practices for preparing and submitting documents.		
						Circumstantial knowledge: Detailed knowledge about: ● The proper storage and handling of attachments to ensure their safety.		
						● Safe transmission methods for submitting digital documents (e.g., secure email or online submission).		
	3.2 Registering music works with the Copyright	(a) Understanding the Copyright Society of	**Brainstorm:** ● Facilitate group discussions to generate ideas	**The students should be able to:**	COSOTA services are explained, including how	**Knowledge evidence:** Detailed knowledge of:	The following tools and equipment are to be available:	108

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
	Society of Tanzania (COSOTA)	Tanzania (COSOTA)	about the role of COSOTA in protecting and managing musical works. ● Discuss how musicians and composers benefit from registering their works with COSOTA. **Practical Work**: Guide students through the process of understanding the importance of COSOTA for safeguarding intellectual property in music, and provide real-world examples of musicians who have benefited from registration. **Activity**: Organise students into manageable groups and have	● Understand COSOTA's role in protecting musical works ● Assess the students' understanding of COSOTA's functions, legal rights, and how it supports artists	they protect works and provide legal assistance.	**Method used:** The students should explain the role and functions of COSOTA. **Principles:** The students should explain the principles of: ● Copyright protection. ● The legal responsibilities and benefits of COSOTA membership. **Theories:** The student should explain: ● The importance of COSOTA in copyright management for musicians. ● How COSOTA ensures fair compensation for creators.	● COSOTA registration forms ● COSOTA guidelines and brochures ● Example case studies of successful registrations	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			each group research and present the role of COSOTA, its legal framework, and how it supports the music industry in Tanzania.			**Circumstantial knowledge: Detailed knowledge about:** • Safety precautions when registering works with COSOTA. • Safe handling of personal and professional data when engaging with COSOTA.		
		(b) Filling registration form	**Brainstorm**: Facilitate discussions about the importance of each section in the COSOTA registration form and why accuracy is essential. **Practical Work**: Guide students in filling out sample registration forms for COSOTA. **Activity**: Organise students into manageable	**The student should be able to:** • Assess the students' ability to fill out the registration form accurately. • Ensure that all necessary details, including personal and work information, are correctly included.	The completed registration form meets COSOTA's requirements and standards for submission.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the procedure for filling out the COSOTA registration form. **Principles:** The student should explain the principles of:	The following tools and equipment are to be available: • Sample completed COSOTA registration forms • COSOTA form templates (physical or online) • COSOTA online submission system (if applicable)	

| Module Title (Main Competence) | Unit Title (Specific Competences) | Elements (Learning Activities) | Suggested Teaching and Learning Methods | Assessment Criteria | | | Training Requirements/ Suggested Resources | Number of Periods per Unit |
				Process Assessment	Services Assessment	Knowledge Assessment		
			groups and assign each group the task of filling out a mock COSOTA registration form, then review and discuss their responses to ensure they understand each section.			● Accuracy in completing the registration form. ● Understanding of the data required for proper registration. **Theories:** The student should explain: ● The differences between the sections of the COSOTA form (personal details, work details, and other information). ● The importance of correct documentation in the registration process. **Circumstantial knowledge:** Detailed knowledge about: ● The security of data when filling out forms.		

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						• Safe handling and submission of personal and work-related data.		
		(c) Submitting creative work and attachments (score or recorded)	**Brainstorm**: Facilitate a discussion on the types of creative work that need to be submitted to COSOTA (e.g., sheet music, recorded tracks, lyrics) and the importance of each type of attachment. **Practical Work**: Guide students in preparing and submitting their creative work (music scores or recordings) to COSOTA, ensuring that all required elements are included (e.g., proof of authorship, work samples).	**The student should be able to:** • Prepare and submit both digital and physical copies of their works • Submit all required documents (e.g., proof of authorship, work samples) according to COSOTA's submission guidelines	The submission package complies with COSOTA's requirements for work registration.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the process of submitting their creative work to COSOTA. **Principles:** The student should explain the principles of: • The importance of submitting original and complete work samples. • The guidelines for submitting musical works to COSOTA. **Theories:** The student should explain:	The following tools and equipment are to be available: • Samples of work submissions (scores, audio files) • COSOTA submission website or physical submission guidelines • Access to required tools for recording or scanning music scores	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			Activity: Organize students into manageable groups, assign each group the task of preparing and submitting a sample musical work with the necessary attachments, and have them present their process of submission.			● The differences between submitting sheet music and recorded works. ● The types of creative works eligible for registration. **Circumstantial knowledge:** Detailed knowledge about: ● The proper methods for submitting digital and physical work samples. ● Safe transmission methods for submitting recordings or scores to COSOTA.		
	3.3 Using ICT to market musical works	(a) Exploring digital marketing platforms	**Brainstorm**: Facilitate group discussions to generate ideas on the different digital marketing	**The student should be able to:** ● Select appropriate digital marketing	The value of using different platforms for marketing music is explained,	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should	The following tools and equipment are to be available: ● Computer ● Internet access	144

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			platforms (e.g., social media, streaming services, online stores) and how they can be used to promote musical works. **Practical Work**: Guide students in setting up accounts on various digital marketing platforms, such as YouTube, Instagram, and Spotify, to understand how artists can leverage them to reach audiences. **Activity**: Organize students into manageable groups, assign each group to explore a different platform (e.g., Facebook Ads, Instagram	platforms for promoting musical works. ● Create engaging marketing content ● Track and analyse campaign performance ● Adjust marketing strategies based on analytics and feedback	including an understanding of each platform's user demographics and reach.	explain the process of exploring digital marketing platforms for music promotion. **Principles:** The student should explain the principles of: ● Digital marketing tools and their role in music promotion. ● The different platform algorithms and how they affect visibility and reach. **Theories:** The student should explain: ● The impact of social media algorithms on audience engagement. ● How artists can leverage platforms for global reach.	● Access to digital marketing platforms (YouTube, Instagram, Facebook, Spotify). ● Case studies of artists using digital marketing successfully ● Analyrics platforms-specific insights ● Tutorials on using specific platforms effectively for music marketing	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			promotion, YouTube music channels) and have them report on the features, benefits, and target audiences for each.			**Circumstantial knowledge:** Detailed knowledge about: ● Understanding the terms of service for different platforms. ● Managing a digital presence while ensuring content consistency.		
		(b) Creating digital marketing content	**Brainstorm**: Facilitate discussions about the types of content needed for digital marketing (e.g., promotional videos, music videos, audio snippets, photos) and their purpose. **Practical Work**: Guide students in creating marketing content such as	**The student should be able to:** ● Select appropriate content types (audio, images, text) for promoting music. ● Assess students' ability to create engaging and visually appealing content	The created content matches the promotional needs and aligns with the marketing goals for the music work.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain the steps involved in creating marketing content for music. **Principles:** The student should explain the principles of:	The following tools and equipment are to be available: ● Computer ● Access to content creation tools (audio editing software, graphic design tools, photo editing apps) ● Example promotional audio/video and social media campaigns	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
			audio snippets, album covers, and social media posts that align with the artist's brand and image. **Activity**: Organize students into manageable groups, have them create and present a marketing content plan for an artist, including visuals, promotional video ideas, and post designs for social media.	for the artist's target audience.		● Effective design and content creation for social media. ● The role of multimedia in promoting musical works. **Theories:** The student should explain: ● The importance of storytelling and visual identity in music marketing. ● How different content types resonate with specific audiences. **Circumstantial knowledge:** Detailed knowledge about: ● The need for adapting content to platform specifications (audio length, file size, format).	● Tutorials on content creation for social media platforms	

Module Title (Main Competence)	Unit Title (Specific Competences)	Elements (Learning Activities)	Suggested Teaching and Learning Methods	Assessment Criteria			Training Requirements/ Suggested Resources	Number of Periods per Unit
				Process Assessment	Services Assessment	Knowledge Assessment		
						● Creating content that is consistent with the artist's brand and voice.		
		(c) Implementing online marketing strategies	**Brainstorm**: Facilitate group discussions about different online marketing strategies (e.g., paid ads, influencer marketing, collaborations) and how they can be used effectively for music promotion. **Practical Work**: Guide students in implementing basic online marketing campaigns, such as running Facebook Ads while monitoring their performance. **Activity**: Organize	**The student should be able to:** ● Select the appropriate online marketing strategies based on the target audience. ● Assess students' ability to implement and monitor the effectiveness of online marketing campaigns.	The online marketing strategies align with the overall goals of promoting the music work and reaching the intended audience.	**Knowledge evidence:** Detailed knowledge of: **Method used:** The student should explain how to implement and monitor online marketing strategies. **Principles:** The student should explain the principles of: ● Digital advertising, social media campaigns, and influencer partnerships. ● Measuring campaign success through analytics and engagement.	The following tools and equipment are to be available: ● Computer with internet access ● Access to online marketing tools (Google Ads, Facebook Ads, Instagram Insights) ● Case studies of successful online music marketing campaigns ● Tutorials on how to run paid campaigns and track performance	

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				Process Assessment	Services Assessment	Knowledge Assessment		
			students into manageable groups and assign each group a specific online marketing strategy to implement (e.g., creating a paid ad campaign or partnering with influencers for promotions) and track the results.			**Theories:** The student should explain: ● The role of targeted marketing in reaching specific audience segments. ● How online marketing strategies can be adjusted based on performance data. **Circumstantial knowledge:** Detailed knowledge about: ● The ethical considerations and privacy regulations in online marketing. ● Effective tools for tracking and analyzing marketing performance.		

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